

HOW TO FILM THE FAMILY

AMATEUR CINE

W O R L D



APRIL

SIXPENCE

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- (2) “ “ THE WORLD'S FAMOUS “WIZARD” SUPER TITLER!
- (3) “ “ EXCLUSIVE 16mm. FILM LIBRARY!
- (4) “ “ NEW RANGE OF CRYSTAL BEAD SCREENS!
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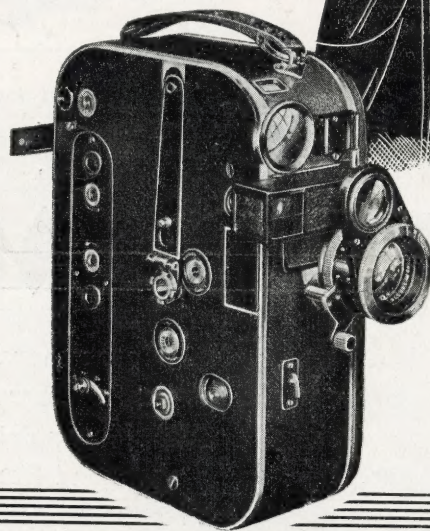
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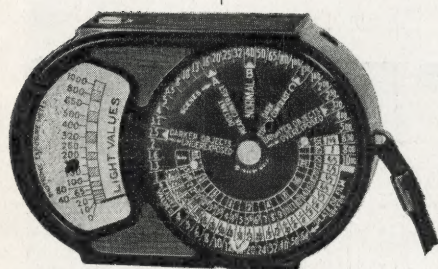
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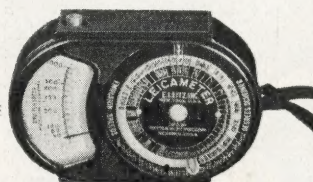
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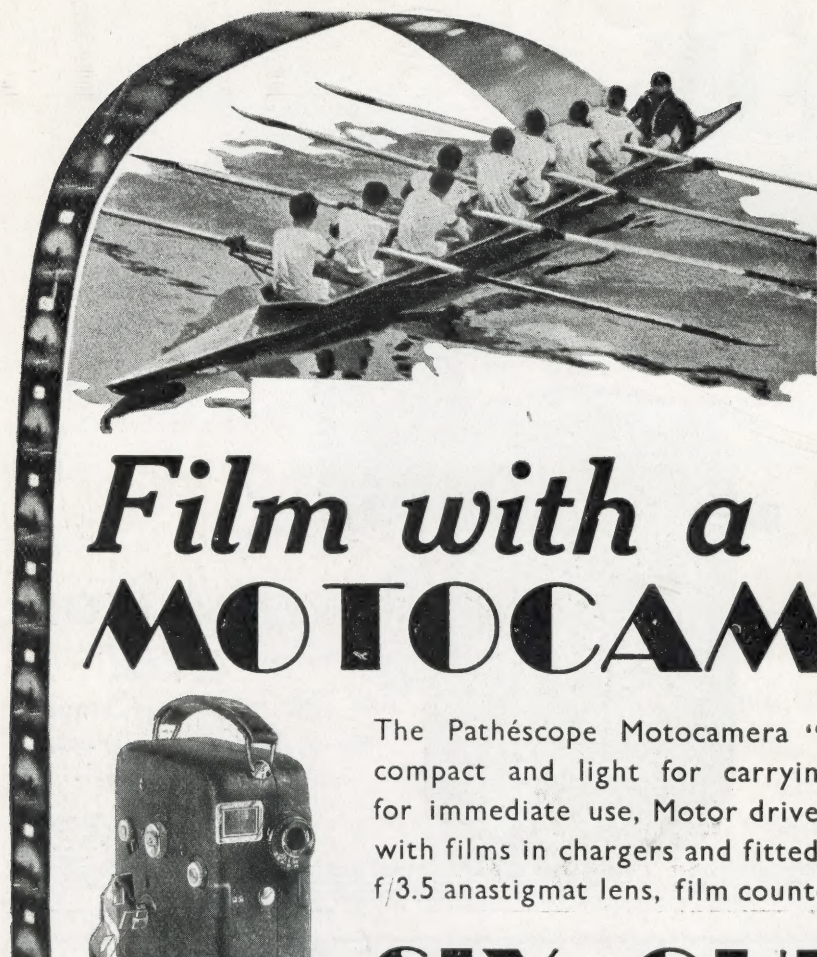
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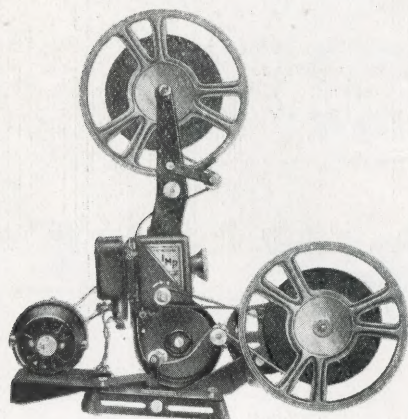


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AMATEUR CINE

VOL II.

WORLD

No. 1.

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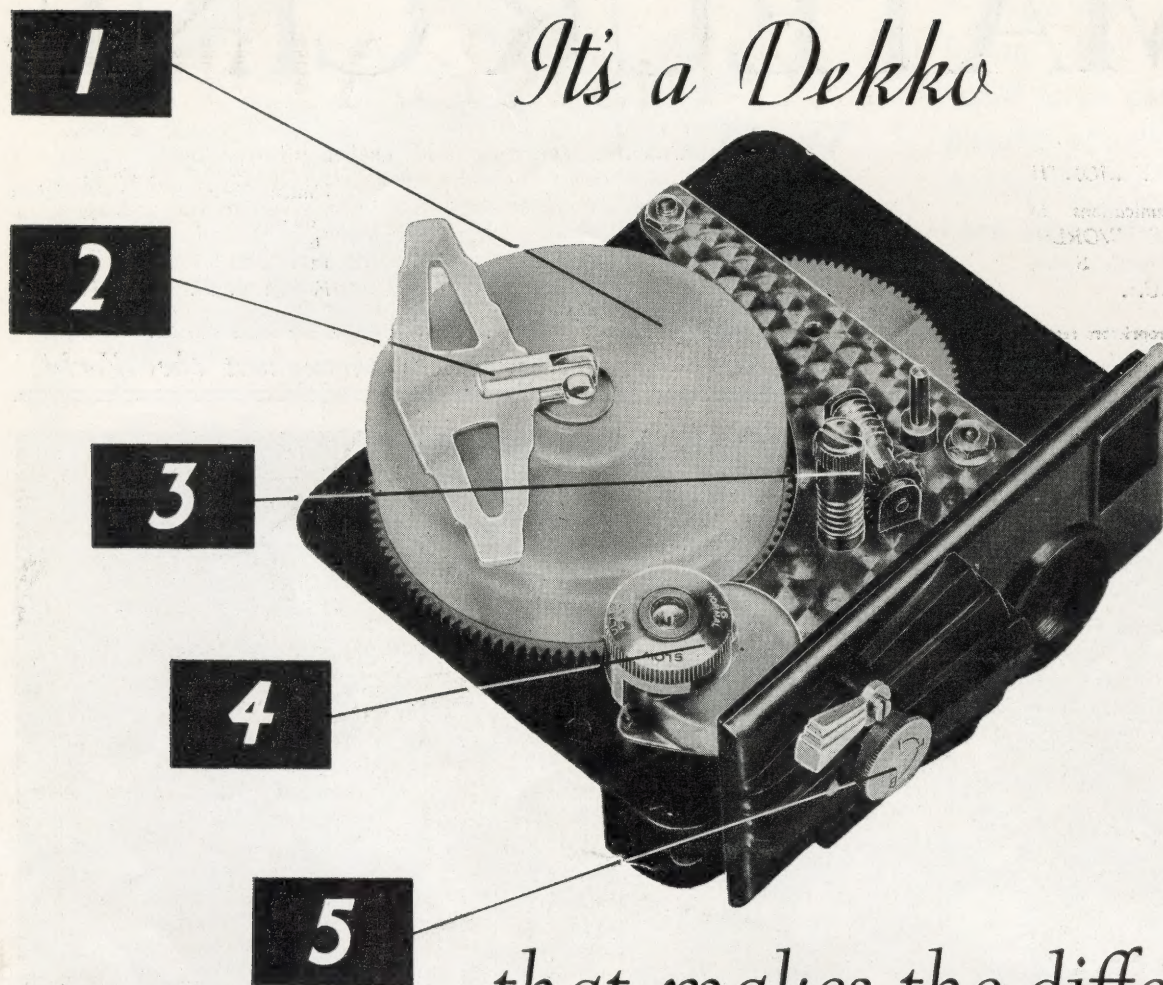


Here is a case in which the against-the-light effect makes the picture. It seems that the birds leave behind them a silvery wake. This beautiful study would lose much of its effectiveness if filmed with the light. The reflections are an integral part of the composition.

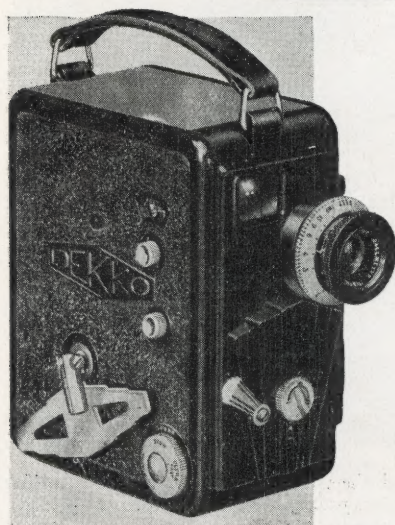
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THE EDITOR to his READERS

THERE comes a time in the life of many amateur cine societies when the question: "What to do next?" becomes a very urgent and insistent one. It is scarcely enough that the members shall be kept amused; if the society is to progress they must be instructed as well. In response to a number of requests from clubs and from movie-makers anxious either to start a new club or to infuse new life into an old one, we begin next month a series of articles on how to run a cine club written by a contributor who probably has a wider experience of the amateur cine society than anyone else in this country. Meanwhile our readers will be interested to learn how one club, the Wallasey A.C.C., compiled its programme for this season.

"I have just had the task," writes the chairman, Mr. H. C. Tristram, "of drawing up a programme for the society for the next three months. As a club, we are not satisfied merely to gather together to see films and make films. We wished to arrange a series of interesting talks in order to widen our knowledge and scope and improve our technique.

"After spending a whole day in looking up magazines and books of reference I came to a very happy solution. A glance down the enclosed draft programme will give you the idea. You will see that the subjects for discussion are nearly all titles of articles that have appeared in *Amateur Cine World*. Individual members of the club have been asked to study one of these articles and to make experiments. They are then asked to give a talk on their experiences, provide a demonstration where possible and show their results on the screen. We are looking forward to some very interesting evenings and as I see in your last issue that you are intending to publish articles with the object of assisting cine societies, I thought this idea may be interesting to you and some of the societies.

"That is one of the reasons why I want these useful and thought-stimulating articles to continue, as I feel sure that the membership of cine societies cannot be kept up by the mere making and projecting of films. I congratulate you on your magazine from which I have learnt a tremendous amount and which I find is always packed

with interesting and useful information."

Among the subjects which will be discussed and about which information has been given in our columns, are "Moving Background Titles," "Simple Indoor Lighting," "Titling and Copying of Notched Titles and Stills," "Making-Up for Amateur Movies," "A Beginner Discusses his Problems," "Staining and Toning," "Night Scenes" and "When to Use a Long Focus Lens and Why." And now how about a discussion on making cartoons, on which subject an article appears in this issue?

* * *

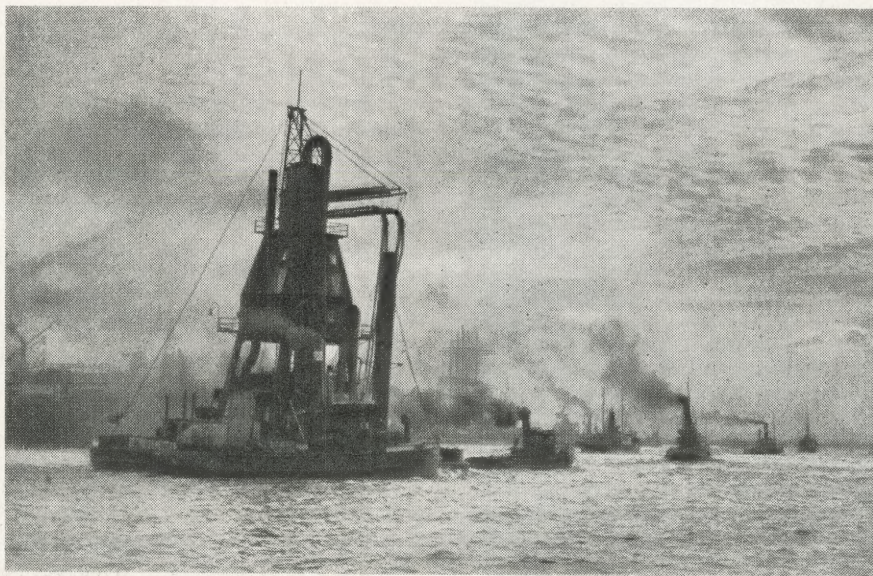
THE announcement of our new competition has been enthusiastically received by our readers and we look forward confidently to a very interesting entry. The subject of the competition, "The Family," lends itself to an infinite variety of treatments, but as we stated last month, you must build the film round a little story or theme.

The preparation of a suitable scenario is half the battle and in order to stimulate ideas in this direction we are publishing a number of scenarios featuring family life. The first, "Black Monday," appears in this issue. We do not want competitors to copy it shot for shot and, indeed, in this case it would be impracticable for them to do so, since the film would run for rather longer than the stipulated time. But it should suggest to you lines on which you might work.

Study the script carefully. Think out alternate ways of expressing some of the ideas contained in it. For instance, in the last sequences contrasting father at the office and mother in the home, would you use mixes, as suggested, or simple fades in and out? Or would you match the shots? Would you stress some features of it at the expense of others? If you were writing a

scenario round a similar subject would you aim for some of the effects suggested or would you go to work a different way?

You will find the working out of answers to these questions a useful and interesting exercise.



Many amateurs fail to keep their horizons level. This photographer has not fallen into the trap, in spite of the inclined position of the main object.

Your APRIL News-Reel

By
Traveller

and

HOW TO FILM IT

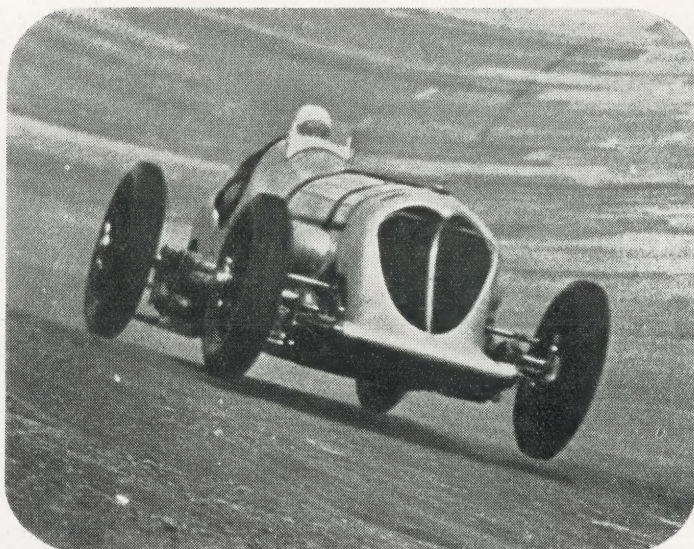
EASTER falls during April this year, and brings with it an abundance of cine-camera subjects of a very varied nature.

The two major events — from the sportsman's point of view — are the Boat race (on the 6th) and the Cup final (which is played off on the 27th). As I have mentioned before, events of such an important nature need several amateurs to cover the subjects thoroughly. Might I suggest to the lone worker that he get his own atmosphere shots and embodies them in a reel purchased from one of the concerns who specialise in news reels for the amateur? This may not appeal to everyone, but I am certain that the idea will meet with the approval of some workers.

Shakespeare Celebrations.

The Shakespeare Dramatic Festival, and the birthday celebrations of the famous poet later in the month, should afford most picturesque material and call for panchromatic stock—and filters if the light is sufficiently good.

Horse-racing figures very prominently in this month's diary, and a "day at the races" should form an interesting addition, especially as the steeplechase season has opened and really good action stuff is in the offing. Polo is another subject which requires clever camera work, and



If you intend taking your camera to a motor race meeting, you will be wise to equip yourself with a telephoto lens.

If you like real speed, you should choose Brooklands as your centre on April 22nd. There the usual Easter Monday races are held. Celebrities—not all of them in the motoring world, either — are usually in appearance. Summer-time commences early in the month. This good sign is always useful, especially if you are a little short of material for the monthly reel.

Folk dancing, at Scarborough and Folkestone, from the 19th to the 23rd is another subject which will be probably held out of doors in ideal surroundings from the cinematic point-of-view.

Messrs. J. H. Dallmeyer, Ltd. of 31, Mortimer Street, London, W.1. have sent us a copy of their new leaflet dealing with the manufacture of their photographic and cine lenses.

They will be pleased to send a copy to any reader mentioning "Amateur Cine World"

APRIL EVENTS

April		19-23	Hockey festivals, Scarborough and Folkestone.	23	Shakespeare Birthday Celebrations, Stratford-on-Avon.
4-6	Professional Invitation Golf Tournament, Roehampton.	20-27	Folk dance and song holiday courses, Reigate and Felixstowe.	23	Dog Show, Leicester.
6	The Boat Race — Oxford v. Cambridge, Putney to Mortlake.	21	Easter Day.	23-25	Spring race meeting, Epsom.
6	Scotland v. England (soccer), Glasgow.	22	Easter Monday—Bank Holiday.	25	Red Bull sale, Lincoln.
8-13	Hard Court Lawn Tennis Tournament, Roehampton.	22	Race meetings at Kempton Park, Torquay, Cardiff, Hereford, Manchester, Buxton and other places.	26-27	Spring race meeting, Sandown Park.
9-11	Craven race meeting, Newmarket.	22	Ancient custom: Tombland fair, Norwich.	27	Cup Final (Association Football), Wembley Stadium.
10-11	Steeplechase race meeting, Cheltenham.	22	London van-horse parade, Regent's Park, London.	27	Steeplechase meeting, Stratford-on-Avon.
14	Summer time begins.	22	Motor races, Brooklands.	29—	Hard Court Tennis Championships of Great Britain, Bournemouth.
15	Opening of Shakespeare Dramatic Festival season, Stratford-on-Avon.	22—	Beaufort Club Spring Polo Tournament, Norton, Nr. Bath.	May 4	Dunlop-Southport Professional Golf Tournament, Southport.
18	Ancient custom: "Maundy Money" ceremony, Westminster Abbey.	May 11	April Fair, Lincoln.	May 3	National Hunt Steeplechase meeting, Punchestown, Nr. Dublin.
19	Good Friday—Bank Holiday.	22-27	St. George's Day—annual service of the Order of St. Michael and St. George, St. Paul's, London.	May 1	Ancient custom: Hocktide "Tutti" Festival, Hungerford, Berks.
19-23	North of England Hard Court Tennis Tournament, Scarborough.	23		30	

"Black Monday"

A SCENARIO FOR A FAMILY FILM

IN response to many requests from our readers for scenarios we publish below the first of a series which will be published from time to time. It is interesting to note that this is a scenario of a film recently made and out of which grew the idea of running the competition announced on page 9 of this issue. For reasons of space the actual shooting script used for this film has been considerably curtailed (for instance, each shot in the original is numbered, each is given a separate line and there is a column for instructions and remarks).

Since it is intended, among other things, to stimulate the imagination of intending competitors and to show them one of the infinite variety of ways in which the subject can be treated we have amended and added to the script so that the length of the film will be rather more than the maximum length stipulated for the competition. You see, we want entrants to think for themselves and not to copy this particular scenario shot by shot. It may, of course, be used as it stands by any reader whether he or she enters for the competition or no, but if it is slavishly copied for the competition than inevitably we must deduct marks for lack of originality.

ABBREVIATIONS USED

c-u: close-up; m-c-u: medium-close-up; s-c-u: semi-close-up; m.s: medium shot; l.s: long shot; d: dissolve; w: wipe.

C-u of alarm clock ringing, the hands at 7.45; c-u of one eye peeping above bed clothes; ct to alarm clock again; ct to c-u of Father, blinking; ct to alarm clock; ct to medium c-u of Father steadily gazing at clock; he yawns and buries his head in pillow; another, daintier clock, the hands at 7.50; pan to sister Jane's head and shoulders appearing through the dress she is putting on; s-c-u of pair of feet (brother Tom's feet) in bath, toes wiggling; hand reaches down and pulls out plug; bath water gurgling and swirling; match with c-u of fat bubbling in frying pan; bacon and eggs frying; egg being broken on rim and tipped into pan; c-u of egg, broken; c-u of mother, sniffing doubtfully; m-c-u of her scooping out egg; m-s of her walking across room to door, holding egg on plate at arms' length; l.s of her going through door.

Ct to c-u of Father, with head buried in pillow; mother returning; picks up milk bottle at door; looks up, as if hearing something; m-c-u of stairs; Jane's slippers coming down; (she is limping); she stoops down and rubs heel tenderly; she looks down; pan to pair of dance shoes by cupboard at foot of stairs; ct to Jane rubbing ankle; c-u of mother, with pursed lips, ruefully shaking head; ct to Jane looking at mother doubtfully; her lips form the words: "Good morning" (there must be no title); ct to c-u of Father, with head buried in pillow.

M.s of mother and Jane busying themselves in kitchen; c-u of dining room table; c-u of marmalade,

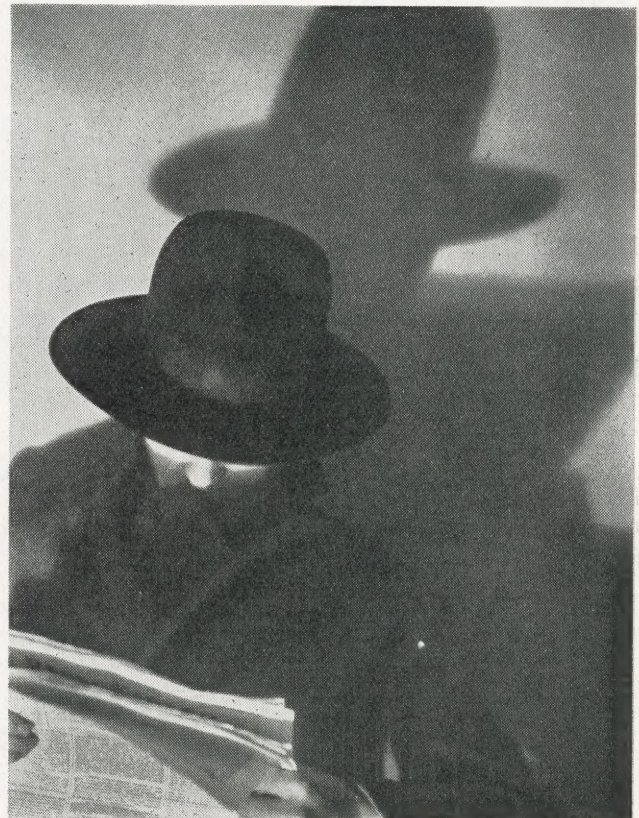
Suitable lighting can greatly enhance pictorial and dramatic effect.

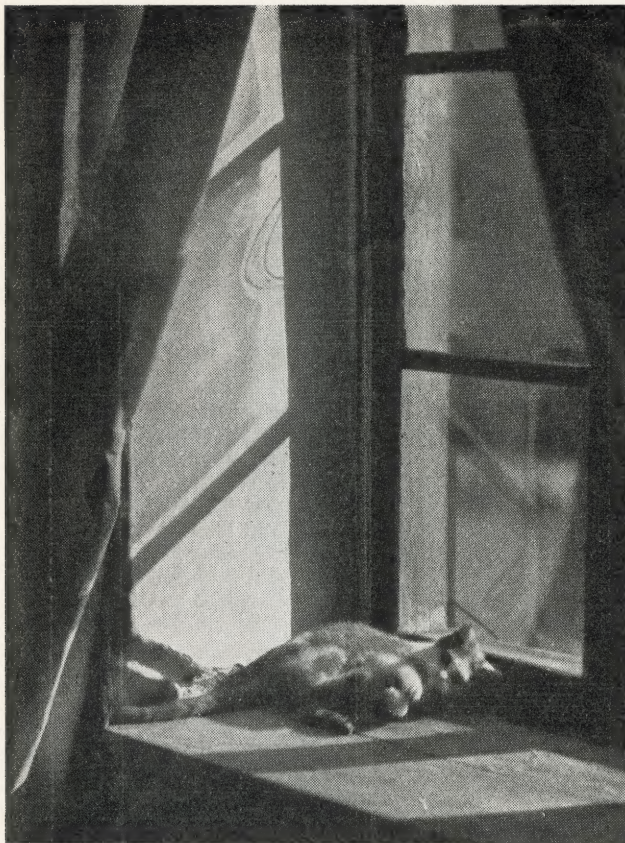
If you are making a film of the family, see to it that the people in it are presented to the best advantage, which they can only be if they are properly directed and are given something to do. Never let them gape vacuously at the camera. Draw up a little scenario. This one will give you some useful ideas.

bread, etc., being put on it; c-u of newspaper neatly folded by Father's plate; ct to c-u of Father with head buried in pillow; c-u of bacon and eggs frying; c-u of kettle boiling; m-c-u of stairs; Tom's feet coming down; he jumps down three steps; c-u of mother frowning; ct back to stairs; m-c-u of Tom's feet: he runs back a few steps, turns, feet poised on toes, then jumps remaining six steps; c-u of Jane, startled, drops cup; c-u of cup broken on floor; c-u of Father waking up in a fright; c-u of clock, hands pointing at 8; c-u of Father blinking at clock: he turns over and goes to sleep again.

M.s of Jane and Tom having argument; c-u of Jane, talking volubly, looking at Tom and then at floor; c-u of broken cup on floor; c-u of Jane, still talking volubly, looking at Tom's hair: she is saying: "Just look at your hair!" (but there must be no titles for this or anything else she or Tom says); cut to Tom's tousled uncombed hair; c-u of Jane examining Tom's ears;

(Continued on next page)





c-u of Jane saying: "And look at your dirty knees!" c-u of Tom's dirty knees; c-u of Tom protesting: "But I had a bath"; m.s of Tom rubbing knees to indicate he scrubbed them in the bath, Jane standing by scornfully.

Do not neglect the homely features of family life. Seen aright they will add illuminating touches to your film.

W to Tom scrubbing knees industriously in bath; rubbing arms vigorously, soaping face thoroughly; cut to foot hopping out of bath; ct to c-u of Tom brushing teeth fiercely; ct to c-u of him combing and brushing hair very neatly (all these scenes of Tom washing, etc., to be taken at half-speed); w back to same m.s of Tom arguing with Jane; Tom looks suddenly at window; darts to it; Jane picks up broken cup resignedly; m-c-u of Tom staring through window, on other side of which postman is seen coming up path; c-u of door knocker; c-u of postman giving it a mighty rap.

The Family Gets Busy.

Ct. to c-u of Father, waking up in fright; m-c-u of him as he sits up startled; looks at clock; c-u of clock, hands pointing at 8.3; m-c-u of him as he makes movement to jump out of bed; he calls out loudly; c-u of mother looking up; c-u of Jane looking up; c-u of Tom looking up; m.s of mother dashing to gas stove and moving frying pan about; m.s of Jane dashing upstairs; m.s of Tom dashing into kitchen; m-c-u of mother dishing up two eggs and pieces of bacon and putting them in oven; m-c-u of Jane turning on bath water; m-c-u of Tom industriously cleaning Father's shoes; c-u of dining room clock, hands going round

Ideas for **FILMING** *the* **FAMILY**

(Continued from previous page)

from 8.4 to 8.30; pan down to mother, Jane and Tom sitting at table, waiting for Father to appear; they all look up at ceiling.

M-c-u of Father's feet, kicking furniture; m-c-u of Father bending down, looking under dressing table: he bangs his head on corner of the table: expresses himself volubly (but no title here, please!); ct back to family looking at ceiling: they look at each other: ct back to Father rubbing his head and looking round savagely: c-u of collar stud by wardrobe; m-c-u of Father's feet charging around; heel of slipper grinds into stud, breaking it.

Waiting for Breakfast.

Ct back to family at table; pan to clock on mantel-piece, the hands pointing to 8.35; m-c-u of Tom, chin on hands, gazing savagely at his plate of porridge: resolutely picks up spoon, looks out of the corner of his eye at Mother; c-u of Mother, eyeing Tom sternly; c-u of Tom's hand relinquishing spoon and propping up his chin again; m.s of table, the food looking very wilted: m to l.s of family at table, door behind them; Father dashes into room, tying tie; Jane gets up and dashes out of room; m.s of Father plumping into chair; c-u of him, rather breathless and very much out of temper; he looks down and his eyes narrow.

C-u of empty plate, with newspaper beside it; m.s. of Father laying down the law: "What! No breakfast ready yet?" he is saying (but there must be no title); m.s of mother, resigned but placating; l.s of Jane dashing in with Father's breakfast—a plate of bacon and eggs, hot from the oven; she puts plate before him; Father begins on it; c-u of Tom looking at him intently; c-u of Tom's hand slipping like lightning from his chin, seizing spoon and thrusting it into porridge: shots of coffee being poured out, cups being passed round; m.s of Father eating avidly, the paper propped up in front of him; Father reads out from paper to Mother.

Father Talks.

Shots (you may have these on hand) of big football match, politician haranguing crowd, horse-racing, athletic meeting; c-u of mother, very bored; ct to Father talking: shots of dog racing, rugger match, motor racing; ct to c-u of mother, suffering in silence; ct to Father talking: shots of gaunt emaciated figures begging for bread from figure holding swastika banner; shots of ditto begging bread from figure holding hammer and sickle banner; shots of ditto begging bread from figure bearing stars and stripes banner; shots of well-fed figure, draped in Union Jack, scattering coins to other very happy and well fed figures; double expose on foregoing shots c-u of clock with hands moving steadily round.

M.s of mother pointing to clock; m.s of Father looking up, rising hastily and running out of room, followed by family; m.s of mother helping him on with his coat; m.s of Tom getting umbrella out of stand; m.s of Jane handing Father attache case; hasty goodbyes—but it is the rest of the family who say "good-bye,"

(Continued on the opposite page)

Our New Competition

The Subject :

THE FAMILY

WE offer a gold medal and cine goods to the value of £15 to the winner's choice for the best 16 mm. film ; a gold medal and £15 worth of cine goods for the best 9.5 mm. or 8 mm. film, and £5 cash for the best beginner's film, irrespective of size. The films must feature the family.

We must have some guarantee that the beginner's films are actually taken by beginners, who must have begun their hobby not earlier than August, 1934. They must enclose with their entry the receipt for their camera. If this receipt is not available then a declaration from their dealer to effect that the camera was not purchased from him before August last year. The entrant must also sign and send us the following declaration : "I have taken up amateur cinematography for the first time not earlier than August, 1934 and the camera, with which this film is taken is the first I have handled." Beginner's films will also be eligible for the 16 mm. and 9.5 mm. and 8 mm. classes. A really good film, therefore, may win £5, a gold medal and £15 worth of cine goods.

The competition closes on September 15th. Only amateurs and amateur cine clubs may compete, and no entrant must have received any professional aid in the making of the film, other than processing and titling. With regard to titling, it is immaterial whether titles are done professionally or not, but should two films be equal in merit, then the prize goes to the competitor who has made his (or her) own titles.

Films will be judged upon photography, editing, construction and composition. Each film sub-

mitted must not run for more than 7½ mins. This limiting of footage has the effect of cutting out those annoying superfluous shots and also demands the careful planning of the film beforehand.

Other conditions of entry are that each film submitted must be accompanied by a stamped addressed label for its return ; that while every care is taken with the films submitted, we cannot accept any responsibility for them ; and that *Amateur Cine World* reserves the right to make enlargements for publication from any film and also to make duplicates of the prize-winning films. The judges' decision is, of course, final and no correspondence can be entered into concerning it.

Ideas for a scenario for the family film were published in last month's issue and others will be published from time to time. The film can be taken either outdoors or in, or both, just as you wish, but we would like to see some indoor work with the aid of artificial lighting.

The subject of the competition can be tackled by every amateur, for everyone either has a family or else is a member of one. And there is nothing, of course, to prevent your filming other people's families. But a little story or theme must be built round the members of the family you select for filming. We would like to see a goodly proportion of close-ups, but they must have meaning. A collection of shots of people gaping at the camera is not enough. And when we say close-ups, we do not necessarily mean close-ups of people, but of things as well.

The Prizes :

£15 worth of cine goods to winner's choice and gold medal for best 16 mm. film.

£15 worth of cine goods to winner's choice and gold medal for best 9.5 mm. or 8 mm. film.

£5 cash for the best beginner's film, irrespective of size.

"Black Monday": A Family Film Scenario

(Continued from opposite page)

not Father ; m.s of door being opened and Father darting out.

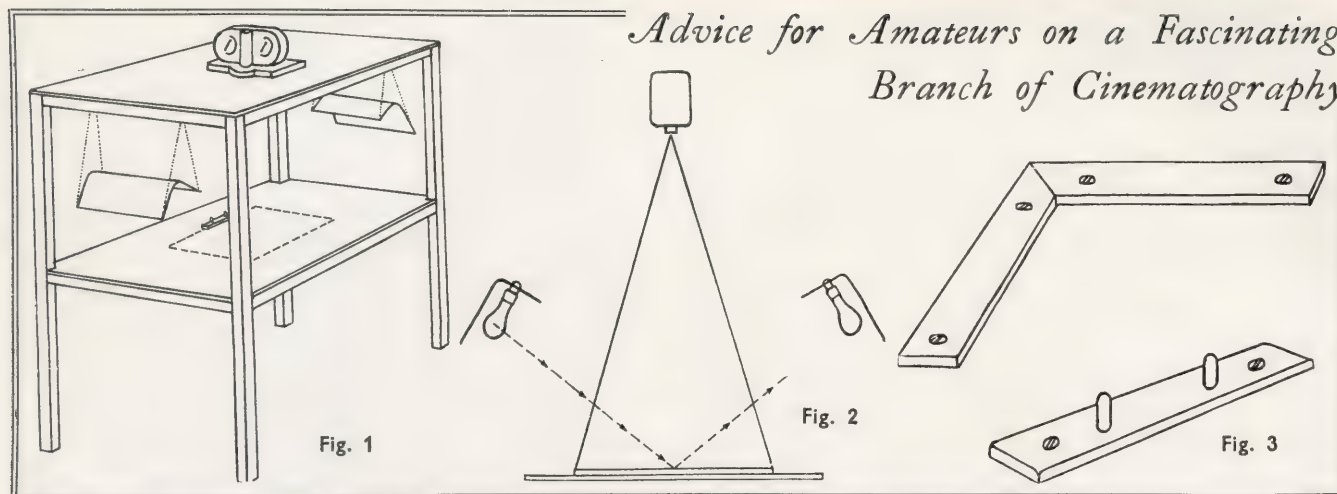
L.s of railway line, signal down ; c-u of signal ; m.s of Father hurrying along (he must be shown from the waist upwards only) ; l.s of another part of the line, with signal down ; c-u of signal ; m.s of Father hurrying ; l.s of train approaching : m.s of father putting on speed ; c-u of him ; l.s of train ; m.s of father : he looks back ; l.s of Tom, running, holding out something in his hand ; m.s of Tom getting nearer to Father ; c-u of Tom and Father. Tom is holding out Father's shoes. Father looks down ; c-u of his feet in bedroom slippers.

Wipe to Father in railway carriage, dozing ; mix to m.s of mother reading women's page of paper ; d. to

l.s of Father dozing at office desk ; trolley to m-c-u of him ; d. to m.s of mother sweeping dining room ; d. to m.s of Father dozing over remnants of his lunch ; d. to m.s of mother busy at stove ; d. to m.s of Father dozing, with afternoon cup of tea on desk ; d. to m.s of mother ironing ; d. to m.s of Father dozing in railway carriage.

Wipe to l.s of hall, seen through door of dining room, mother in foreground ; front door opens and Father comes in wearily ; m.s of him beginning to take off hat and coat ; mother comes into picture and embraces him ; she looks at him solicitously ; c-u of her as she says : (title) "Poor dear, you must be tired" ; l.s of them in the hall ; (title) "The End."

Advice for Amateurs on a Fascinating Branch of Cinematography



CARTOONING MADE EASY

A SIMPLE definition of cartoon work would be that branch of cinematography which necessitates or involves the use of single-picture exposure operations. This does not limit the scope of things that may be attempted, for simple titles, maps and diagrams, true animated figure cartoons and also moving models come into this category. You may put into any of these projects as much or as little work as you wish, but the more you attempt the more increasingly fascinating it becomes. In all cases apparent movement is made by small changes in the subject being photographed being effected between each exposure or group of exposures.

The simpler forms of this work are easy to carry out satisfactorily, but as soon as more difficult work is attempted greater care will have to be given to every portion of the operations involved. The results on the screen will amply repay the time involved and provide endless amusement for the originator in baffling his friends as to the methods employed.

Simple Apparatus.

The apparatus required is simple and most amateurs will have the principal parts of it already. A camera, a stand and some form of lighting arrangement will be necessary. A very important point to remember is that all three must be definitely fixed in relation to each other and to the objects being photographed. This is necessary to ensure that the final result on the screen will be steady, square in the frame and evenly illuminated.

Let us consider the question of cameras first. The following list is divided into two sections; the first contains those which can be made to give a single exposure without alteration, and the second, those which can be simply adapted for the work.

- | | |
|-------------------------------------|---|
| 1. The Bell-Howell 16mm. . . | Set the speed indicator to 8 frames per second and give a quick pressure on the release button. |
| The Victor and the Ensign 16mm. . . | As above. |
| The Siemens 16mm. . . | Special fitting incorporated. |
| The Kodak Special 16mm. . . | Ditto. |

This is the first of a two-part article; the second part will be published next month, and will deal with simple trick titles, 'animated' maps and the principles of simple animation, clearly described and illustrated so that it can be carried out without previous experience.

By STANLEY W. BOWLER

- | | |
|-----------------------------|---|
| The Zeiss Movikon 16mm. . . | Ditto, also compensated view-finder. |
| The Dekko 9.5mm. . . | Special fitting incorporated. |
| 2. The Bolex 16mm. . . | A hand-crank shaft is provided to give eight frames per turn; this can be geared down eight-to-one so that one turn on shaft of the gear will turn the crank through one eighth of a turn and so give one exposure. |
| The Cine-Nizo 9.5mm. . . | |

Then there is the question of the stand. As far as can be ascertained, the only vertical type obtainable commercially is made by Messrs. Ensign, Ltd. and has provision for locating the camera on top and also incorporates a fixed lighting system. As the lamps in this arrangement are placed vertically over the platform on which the titles or drawings are placed, trouble will be experienced from reflections of these lamps in the lens should celluloid over-lays or a glass-pressure plate be employed. This can be remedied by cutting away part of each side of the titler and putting the lamps into hoods so that the rays from these hoods strike the reflecting surface obliquely and are not reflected back into the camera lens.

The amateur can construct for himself something along these lines, or if he prefers, a stand similar to the sketch given in Fig. 1. My own preference is for this type since there is more room under the camera and greater freedom for complicated manipulation of the drawings or titles than with a box type.

The lighting should consist of about 800 to 1,000 watts, preferably in two banks, one on each side of the area to be included in the camera field. These can be

100 watt pearl type lamps mounted in a simple hood or reflector of polished metal. They should be so arranged that no reflection of them can be seen in the camera when a glass-pressure-plate or celluloid-overlay is in use within the photographing area. Fig. 2 shows how the hoods are placed in relation to both the field and to the camera so as to avoid the reflections of the lamps. About 800 watts is ample, but the extra 200 watts suggested above enables a smaller aperture to be used on the camera and so gives a greater depth of focus.

There are three different types of film available for amateur use, positive, orthochromatic and panchromatic. Each is suitable for different types of work which are listed below:—

POSITIVE

Maximum contrast work, i.e., black-and-white titles, maps, diagrams and line work generally. Slow in speed.

ORTHO

For less contrasty work, such as subjects which contain much half-tone, etc. Of medium speed to artificial light.

PANCHROMATIC

For soft results and for photographing coloured objects where a true colour rendering in monochrome is essential. Fast in speed to artificial light.

As positive stock is capable of being manipulated under an ordinary orange safe-light such as is used for bromide paper, it is very useful for making quick tests on the camera when setting-up and it is a good idea to keep a spool handy for this purpose.

Having arranged for the accurate location of the camera and the lighting equipment, the next most important point to fix is the placing of the titles or drawings under them. There are two simple ways of carrying this out. One is by the use of a right-angled-corner made of brass strip, and the other is by means of what is known as a peg-bar, both of these being shown in the sketch Fig. 3. Of the two methods the peg-bar is preferable because it is not always possible to guarantee the squareness of every piece of paper with which you are likely to be working, and this means that they will not always line-up correctly under the camera, which in turn means that your picture will appear unsteady on the

screen, due to successive sheets lacking coincidence.

For use in conjunction with the peg-bar a punch will be required. This can be made from two ordinary letter-filing punches linked together with a wooden or metal bar as shown in the photograph Fig. 4. In this case the peg-bar to go with it is made from a strip of

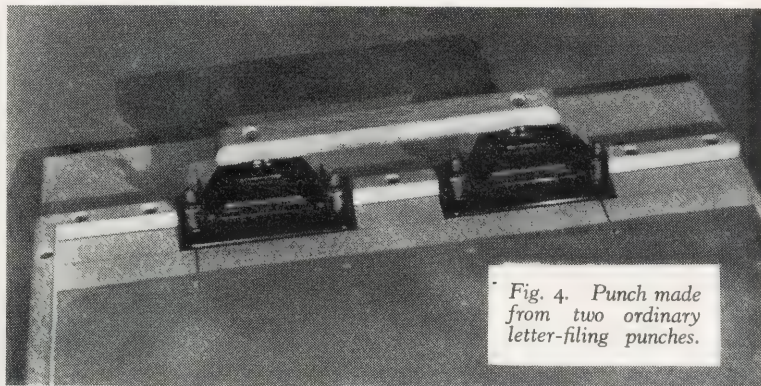


Fig. 4. Punch made from two ordinary letter-filing punches.

wood in which are inserted two screws with their heads sawn or cut off and spaced apart the distance of the outer of the four holes punched by the linked letter-filing-punches.

It is also possible to obtain from several of the larger office stationers a very heavy and substantial filing-punch which gives a bigger separation of the holes than normal; this point is important because it means that the paper or card will not be so steady if the holes are close together. And now all the materials are collected together, tests for 'lining-up' can be made and once this is done there should be no need for it to have to be repeated in future.

Useful for Making Tests.

As previously explained, positive stock is very useful for making tests on setting-up because it can be handled in an ordinary orange safe-light. For development use either a liquid concentrated developer or one of the packet developers which can be obtained from any chemist. Fixing can be carried out in ordinary hypo or in acid-hypo, whichever is to hand. Development should take about two or three minutes at room temperature and fixing should be complete in about the same time. Three ordinary cups may be used (by the way, the average cup holds about six ounces) one for the developer at the left, one in the middle for washing water and the other at the right for the fixer, as only short lengths of film will be handled for these tests.

Rule off both horizontally and vertically one of your punched sheets of paper or card in squares about half-an-inch in size, number them from the centre outwards and place the card as nearly as you can estimate centrally under the camera lens. Then load your camera with the positive stock and run off about 9 inches or a foot of film with the speed set at 8 frames per second and an

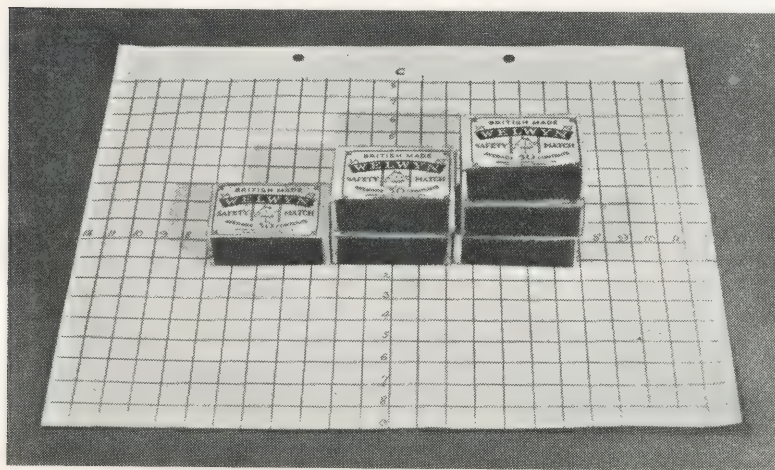
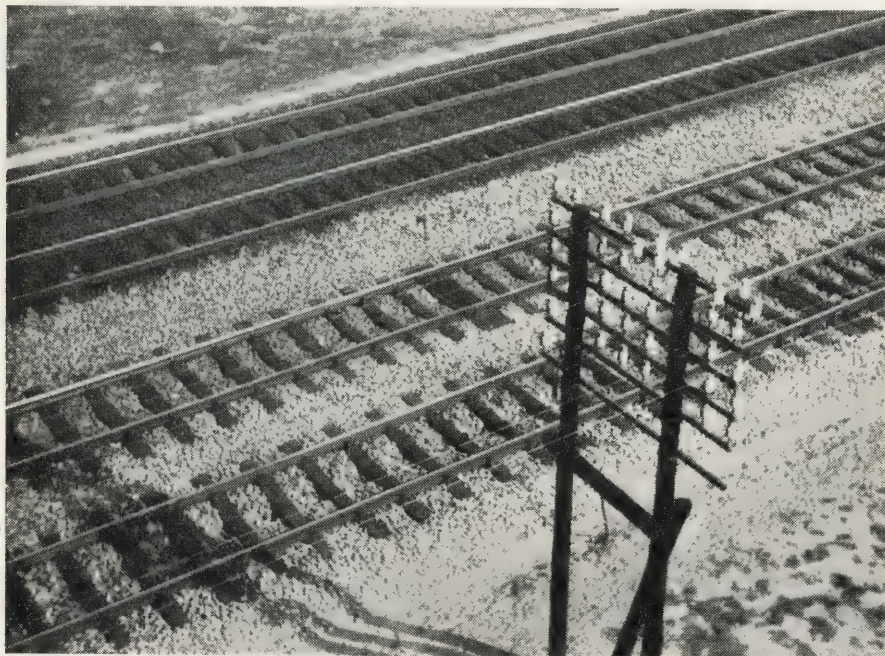


Fig. 5. Staggered match-boxes for testing sharpness of negative.

(Continued on next page)

The EASY WAY TO CARTOONING (Continued from previous page)

aperture of $f/3.5$ (or an exposure comparable with these figures) and the lens focussed at the correct distance of your card from it. The strip should then be developed, washed and fixed as directed.



When it is fixed you will be able to discover three things:—

- Whether the image of the lines is sharp or not;
- Whether it is approximately correctly exposed; and
- Exactly what area is included in the frame.

The numbers on the rulings will show you whether

the card has to be moved laterally or vertically to bring it central with the camera frame.

Having decided upon these points, make the required adjustments and then run off another short test and develop and fix it and examine the results of your adjustments. If your resultant negative does not appear quite as sharp as it might be, a very simple test may be made. Place a staggered pile of match-boxes—Fig. 5—roughly in the centre of the field and run off another short test. If none of the match-boxes are sharp on the negative, then it usually means that the lens focussing collar should be set at a nearer distance; if only the top of the pile is sharp, then the focussing collar should be set at a greater distance. To check, repeat the test.

And now for some real work. Let us start with a straight title in white-on-black. Punch a sheet of black title-paper or card and set out your title centrally on it from the guide lines on your squared and numbered card prepared for the setting-up tests. Run a suitable length of this title and either process it yourself or get it processed professionally and then run it through your projector. If everything is correct it should appear dead central on the screen and perfectly sharp.

The trouble taken with the setting-up and the tests involved with this work will be immediately repaid even on a simple title which no longer looks 'amateurish.'

Title picture for use in Bell-Howell, Cinecraft, Ensign and Kodak titlers.

Metro - Goldwyn - Mayer. An Apology

In our issue for March a statement appeared in an article by Jean Straker to the effect that the Metro-Goldwyn-Mayer Company "had made a million pounds less profit last year than the year before," and added a comment that this "seemed to suggest that someone is tiring of something."

We desire to make an unqualified withdrawal of the statement and the implication. Our contributor was misinformed as to the company's financial position. Actually the Metro-Goldwyn-Mayer company has consistently showed a profit even during the years of depression and its recent history has been one of ever-increasing success. We have seen figures for the latest trading period available and they again represent so substantial an increase of profit over the comparative period for the previous year as to make any suggestion that the public was "tiring" of M.G.M. films merely foolish. In any case one has only to recall the list of the company's recent productions including such successes as "Viva Villa!" "The Barretts of

Wimpole Street," "Treasure Island," "The Merry Widow," "The Painted Veil," "Forsaking All Others," "Thin Man," "Riptide," "David Copperfield" and many others, to realise that the Metro-Goldwyn-Mayer company stands in the very forefront of successful film producing concerns.

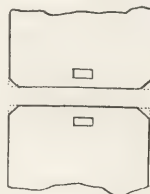
We regret the published statement and offer to Metro-Goldwyn-Mayer our unqualified apologies.

Making Joins

I find when joining film a good idea is to cut off the sharp corners of each section to be cemented; only a small cut is necessary, say $\frac{1}{8}$ "

This obviates all possibility of the sharp corners catching in the film guide of the projector.

Half-a-crown is awarded to L. Lester, 42, Park Hill Road, Harbourn, Birmingham, for this hint.



Which DEVELOPER IS BEST?

ALTHOUGH the question of the "best" developer to use is put to experts more frequently by snapshot photographers than by film workers, there seem to be a number of the latter who would like information about developing their own titles, or even details of how to process short strips of film on which they have made rapid tests. But the frequency with which the idea of the "best" developer crops up shows that they have not been lucky enough to have had the process of development explained to them.

The most interesting thing about development is that the reason why it should happen is still rather obscure. Fortunately, for all practical purposes it is enough to know that when the grains of silver compounds that are embedded in the emulsion on the film have been struck by light they can be reduced to black metallic silver by some suitable agent. There are many chemical reducing agents that will produce this result, but many of them act uncontrollably quickly or extremely slowly and only a limited number have been found sufficiently suitable to be used as practical developing agents.

One Point in Common.

All developing agents have one point in common: that the amount of silver compound they reduce depends on the time during which they act and the temperature at which they are used. If at 65 degrees F. a certain agent will produce a density (a measure of the blackness of the developed silver) of 2.0 units, supposing that it has acted for five minutes, raising the temperature to 70 degrees F. would show that only four minutes were now needed to produce the same density. From the "time and temperature" charts issued by makers of films it will be realised that the correct time at a certain temperature is the special characteristic of a particular film and that this time might be incorrect for another maker's product, even if it appeared similar in other results.

In other matters developing agents vary considerably. Some of them develop rapidly, others slowly and it is a sort of general rule that the rapidly-working ones give a "soft" (i.e., un-contrasty) image, while the slower-working ones give considerably more contrast. It is found useful often enough to put two agents in the same solution. A soft-working developer (metol) may be used with one producing contrast (hydroquinone) so that the action of the two is balanced.

It is an interesting point that the contrast produced by a developer also depends on the time and temperature just as does

A builder's yard makes an unusual and attractive setting for this shot. Opportunities for attractive shots often occur in unlikely places, so always be prepared when you have a cine camera with you.

In this article Mr. Smethhurst, who is Co-Editor of the "British Journal Photographic Almanac for 1935," explains the whys and wherefores of development and discusses the most suitable developer for the particular stock used.

By P. C. SMETHHURST

the density developed. The question of contrast also occurs when a 'fine-grain' developer is used. Fine grain is required in order that the picture on the screen shall not appear to be made up of black and white patches and in general the more contrast that is produced the coarser is the grain. Fine-grain development is thus always a compromise between contrast and grain.

The action of any developer depends not only on the developer itself but also on the other chemicals included in the solution as accessories. Most solutions contain four different substances:

- (1) The developing agent itself.
- (2) A preservative (usually sodium sulphite).
- (3) An alkali or "accelerator" (sodium carbonate, borax, caustic soda or caustic potash).
- (4) A restrainer (nearly always Potassium bromide).

Since most developing agents are unstable substances it is quite understandable that a preservative should be dissolved with them, but the use of the "accelerator" and "restrainer" is less clear. At first sight it seems

(Continued on next page)



Choosing the BEST DEVELOPER

(Continued from
previous page.)

as if they were working in opposite directions. This is due to the fact that they are badly named. Practically every developing agent in common use will only work at a convenient speed when the solution is alkaline and since the inclusion of an alkali accelerates development, the origin of the term is clear.

Various alkalis are used, according to the work in hand. For strong contrast the caustic alkalis are commonly

Each of these constituents has a definite function and if the developer were not made up to the correct weights its effect would be altered to some degree. If, for example, the potassium bromide (restrainer) were increased to two ounces, the solution would develop extremely slowly and would not be very much use unless it were possible to leave the film in it for perhaps an hour or two. Alteration of the other weights would

affect the developer's speed and (if the developing agents were present in different quantities) the contrast of the developed film.

Balancing the Weights.

It will thus be realised that while it is easy to weigh out substances and make a developer, it is by no means easy to balance the weights correctly unless you are prepared to make a large number of experiments. For this reason it is always best to find out the formula recommended by the makers of the film, because one can be certain that their research laboratory will have made a number of tests to find out the best developer for their own products.

The "best" developer to use for various purposes—if it cannot be obtained in the above manner—may be found if the result required is taken into account. If titles are being made direct (without a negative) on slow "positive" stock, the greatest contrast possible is necessary. Remembering that hydroquinone is noted for the contrast it gives when it has strong alkali in the same solution, it is easy to see that a hydroquinone—caustic soda mixture, as the following—is just what is wanted.

Hydroquinone—Caustic soda developer. (Ilford)

(A) (Strong contrast for titles)			
Hydroquinone	80 grains	Developing agent	
Sodium Sulphite	1 ounce	Preservative	
(Crystals)			
Water to :	10 fluid oz.		
(B)			
Caustic Soda (stick) ..	45 grains	Alkali	
Potassium Bromide ..	18 grains	Restrainer	
Water to :	10 fluid oz.		

For use mix equal parts of (A) and (B) solutions.

On the other hand, it is clear that if fine-grain negative is to be developed, contrast is not wanted, for as contrast increases, so also does the size of the grain. A special developer is thus needed, giving the least possible grain size, together with contrast enough in the negative for good printing. The well-known "M-Q Borax" formula

(Continued on page 39)



used, while for fine-grain work (where it is essential for development to proceed slowly, thus avoiding raising the grain size) borax, a weak alkali is convenient and satisfactory. The most popular alkali, though, is sodium carbonate, which is nothing but purified washing soda.

The function of the restrainer is less to restrain development speed (though it has some influence on it) than to prevent fogging. Potassium bromide is found to exert a marked effect on "development fog" (the tendency of un-exposed parts of the picture to develop spontaneously) and it is therefore included to keep the thin places of the film clear and unveiled. This anti-fogging effect is much more pronounced than the slowing-down of development, so that only a very moderate quantity of the potassium bromide is needed. A further effect of the bromide is to increase contrast slightly, since its slowing action on development is more marked in the shadow and middle tones than in the high-lights.

Keeping these points in mind we can analyse a common developer into its constituents, as below:—

Metol-Hydroquinone Developer			
Metol	40 grains	Developing agents	
Hydroquinone	60 grains		
Sodium Sulphite	2 ounces	Preservative	
(Crystals)			
Sodium Carbonate	1½ ounces	Alkali	
(Crystals)			
Potassium Bromide ..	20 grains	Restrainer	
Water to :	20 fluid oz.		

Readers' PRIZE-WINNING Hints

WE print below a selection of the many useful hints for our monthly competition. Half-a-guinea is awarded for the best, and half-a-crown for those of lesser interest. Hints for the May issue should reach us not later than March 28th. Address your entry to: Hints Competition, The Editor, *Amateur Cine World*, Link House, 4-7, Greville Street, E.C.1.

Half-a-guinea is awarded to the sender of the following hint:

When using a gramophone with your home movies it is often desired to start a record part of the way through, but a penny ruler from Woolworths will solve your problem.

Drill a hole about half an inch from the end to fit over the turntable spindle (you can make the hole with a hot poker) and before the Show, place the pick-up on the record with ruler on spindle and note distance from spindle to needle. Remove ruler and check record with film, when desired start is found, make a chart showing order of records for your programme with distances from spindle against record labels.

When giving the Show, you have only to place rule on record, needle at distance on chart, remove rule, start turntable and fade in sound (allowing about 5 revs. of table to gain speed).

With two turntables a really good show can be given, and it is all much quicker and easier than it seems in writing.

Reg. F. Baldwin, 34 Elmer Road, Catford, S.E.6.

Half-a-crown is awarded to the senders of the following three hints.

FADING TITLES.

Purchase a sheet of ground glass, similar to that used in children's toy "slates" for 3d. or 4d., the width of your titler, but about 3 in. longer. Place the title on the board, hold the glass, the smooth side towards lens, about 12 in. from title, expose film and slowly move glass towards title. Hold to touch the title long enough to read same and slowly move glass 12 inches away, and close shutter.

A. Spencer, Eastwood, Church Avenue, Penswortham, Preston.

EDITING.

A useful splicing hint is given below. It consists of clothes pegs of the spring variety. A dozen of these pegs are screwed to a small wooden stand and as the short pieces of film are cut off, they are clipped in one of the pegs in their correct order for assembling.

In each case the beginning of the film is placed in the clip, and time is saved in the splicing. It also ensures that the film is the correct way round.

R. C. Reed, 12, Bevedean Crescent, Bevedean, Brighton.

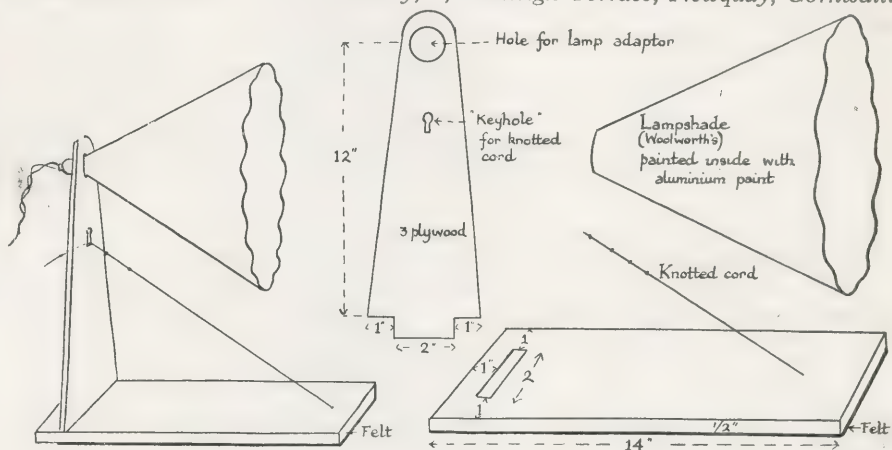
SCREEN MAKING.

In making screens I have found that the most difficult part of the job was to produce a straight, dead black mask around the screen proper.

I discovered that dead black window dressing, which costs about 3d. a yard, 20 inches wide, makes an ideal edging. Strips are cut using a straight edge and a razor blade. The corners, if wanted, may be cut out of a square of paper by placing a tin in the centre, cutting round it, and dividing the result into four pieces. These are stuck in the top of the straight edge—and are applied first.

Moderate care is necessary when sticking the paper, to prevent the adhesive getting on the black surface.

S. R. May, 6, Oakleigh Terrace, Newquay, Cornwall.



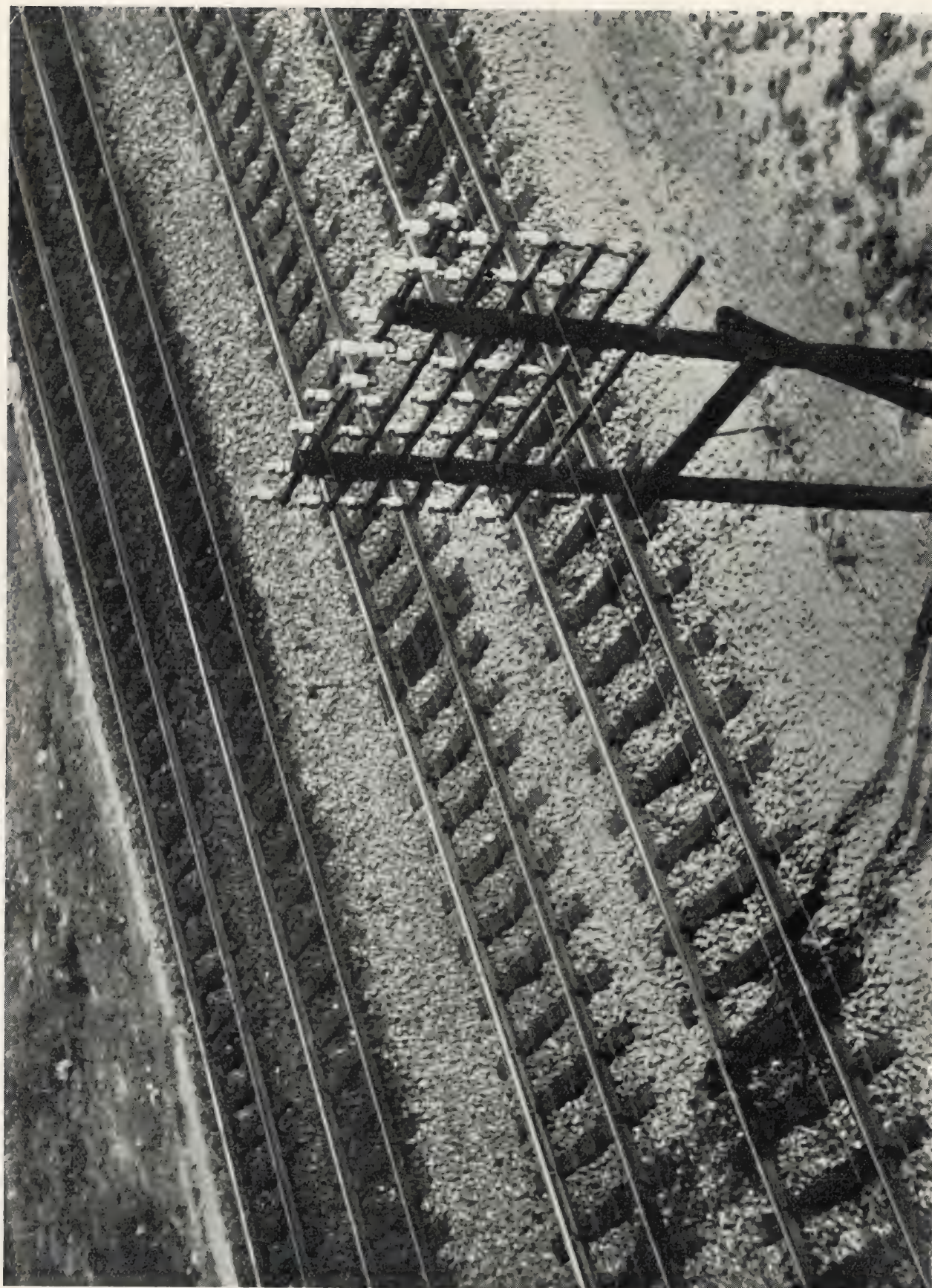
The idea illustrated above wins half-a-guinea for an "Amateur Cine World" reader from West Bromwich, J. Muir of 43, High Street. The sketches are of a photo-flood holder and reflector. A pleasing finish is added by painting with Chinese lacquer and covering the bottom of the baseboard with felt. The upright can be flexed with knotted cord, so that various angles may be obtained.

REFLECTOR UNITS AND STANDS

R. E. Schneider of The Grove, London, W.6., has submitted the "Troi" Reflector and the "Standard" and "Jewel" stands. The first is a table stand type of reflector, on a flexible arm. The reflector is a deep bowl shape, and of high efficiency, and the whole apparatus is bright plated. The price is £1 1s. 0d.

The "Standard" reflector stand is designed to take the above reflector, and is a light pattern stand, with tripod base, and tubular telescopic column. It folds down to 2 ft. 5 in. for carrying, and will extend to 5 feet in use. The cost is 18s. 6d. The "Jewel," which is the heavy pattern stand, folds down to 2 ft. 7 in. and opens up to 5 ft. 6 in. in use. It has a particularly ingenious method of controlling the tripod legs, and when locked is perfectly rigid. Its cost is £1 5s. 0d.

These two stands can be used for a variety of purposes besides holding lamps. They can be seen at the branches of the Westminster Photographic Exchange, Ltd.



At the request of a number of readers who use black letters for titles we print the above attractive study which is especially useful as a background for black letters. It can be used in the larger titlers such as the Kodak, Bell-Howell, Dallmeyer, Ensign and Cinepro.

Getting Your TITLES in

REGISTER

No. 3 of
"Practical Lessons
in Titling"

By
HAROLD
B. ABBOTT

QUITE a lot of readers appear to have made or to be making, the adjustable title stand described in the first two lessons of this series. Some have been kind enough to write and tell me that this stand is ideal for their purpose; others have written to ask where they can get one ready made—and I've told them—and so everything is going along swimmingly.

Now, having made or secured a title stand, the next thing is to arrange that the position of camera and title card are so defined that you may always be certain that the title will be properly centred on the film. Obviously, titling is going to be a pretty laborious business if you have to make tests every time before making a few titles.

Some commercial stands are supplied with a mounting for the camera which will ensure that it is always placed in exactly the same position; but (though I hate to admit it) I have tested some commercial stands in which the fixed camera position was all at sea in relation to the easel. It is therefore manifest that a test should be made to settle the matter once for all. Let us deal with our home-made stand: the final tests would be carried out in much the same manner for any other stand.

Square to the Easel.

You have, let us hope, carefully made your titler so that the base on which the camera rests is square to the easel, and remains so at all positions along the slide rail. Draw a vertical line down the exact centre of the easel and slide the platform right up to the easel. Place your camera on the platform in the position in which the camera lens is exactly central with this vertical line. It may not be exactly central between the top and bottom edges but, although desirable, that is not vital.

Next see that your camera is at an exact right angle to the easel (which itself must, of course, be exactly at right angles to the slide rail) and then fix a strip of $\frac{3}{4}$ " x $\frac{1}{2}$ " wood to the travelling platform, close alongside the camera, so that the latter can always be instantly replaced in exactly the same position (see Fig. 9). The supplementary lens holder looks after the frontal position because the camera must always be placed as close up to the supplementary lens as possible.

You have now fixed your camera position once for all: the next thing is to find the position for the title card; and this is where possessors of commercial title stands may care to join us. With the majority

Previous Articles

in this series have dealt with sizes and distances of cards with all makes of cameras and supplementary lenses. They were published in February and March issues. The complete series will be found a valuable treatise on every aspect of titling and should be kept for reference.

of amateur cine cameras there is only one really satisfactory method of testing for registration of title cards, and that is to make an actual exposure with the cine camera itself. The matter can be established in one "go": it is *not* necessary to make a lot of trial-and-error shots.

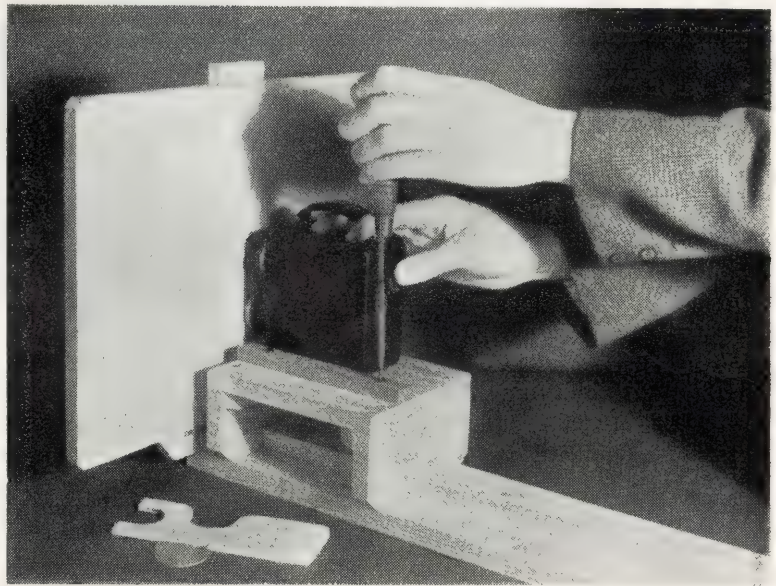


Fig. 9. Home-made stand with camera set-up (see article).

Obtain a sheet of printed matter in fairly large type, the paper being large enough to fill the area of the easel. The complete cover from a past issue of the *Amateur Cine World* will answer very well and should be pinned to the easel with the inner (advertisement) pages facing the camera. Expose a short piece of film on this "subject" and take great care *not to disturb the paper on the easel* until you have seen the finished photograph on the screen. When the film has been processed it is projected, and you will see the exact area photographed by your trial exposure. By taking the easel, with the original printed sheet still undisturbed, you will be able to mark on it the exact outline of the image which you have seen on the screen.

It is then a simple matter, by pricking through the outline or carefully cutting out with a razor blade the area which was photographed, to permanently mark the easel with a painted outline showing exactly where future title cards should be placed. The painted outline will, of course, represent the actual area photographed, and title cards should be made to overlap a little on all sides of the outline, to ensure that no edges are shown on

(Continued on next page)

(Continued from previous page)

the film titles and also to leave room for drawing pins if the title card is to be pinned up.

The distance the camera should be when making the test was dealt with in Lessons 1 and 2. Decide what size title card you are going to adopt; find out from Lesson 1 the distance at which your particular camera must be for a title of the size chosen; place the appropriate supplementary lens in the lens holder (that was explained in Lesson 2) and make your test with the camera at that distance.

If your carpentry work has been really accurate there should be no need to make separate tests for other sizes of title cards: it should be possible to draw outlines of other sizes by simple measurement around the first (tested) outline; but if you are doubtful about it you had better make separate tests for each size. Such tests should all be made at the same time and without disturbing your test "chart" until all outlines have been permanently marked on the easel.

With regard to the question of film for these tests, the reader must select the method most convenient to him.

Those who have, or can improvise, a dark-room will be able to cut short lengths of film and load their cameras with them, afterward developing the short pieces. In connection with the latter it should be noted that it is quite unnecessary to go through all the performance of direct reversal processing. Simple development as a negative, and subsequent fixation in hypo, is all that is necessary for the tests to be quite effective.

Title Card Preparation.

Those who have no convenience for dark-room work can only use the ordinary methods and must make their tests on a small portion of any film which happens to be in the camera, possessing their souls in patience until the whole reel is ready to send to the processing station.

And now let us resume our discussion, started last month, on the subject of title-card preparation and design. Apart from badly written and badly registered titles, one of the most common defects of amateur titling is the fact that the titles *shout* at you!

Few amateurs who inscribe their own title cards seem to have the knack of "lay-out" (as the printers call it). Usually the letters are much too large—and some commercial titling sets also err in this direction—and the spacing is bad. A main title can reasonably afford to be designed in fairly large letters; but when you come to sub-titles which consist of, perhaps, eight words, starting

PRACTICAL LESSONS

in the extreme top left corner and nearly running out of the bottom right corner, believe me, the effect is bad.

I hope you will not think I am digressing but, years ago, in the printing craft, it was considered the correct thing to load every available millimetre of paper with print of some sort. In order to make quite sure of it they used to give a book about three alternative titles, each one longer than the last, so as to fill the title page; and where they couldn't squeeze in a line of superfluous type they would fit an ornamental monstrosity, jamming

other ornaments in every spot where a speck of naked paper showed itself. A printer without ornaments was like a Frenchman without hands—he couldn't speak! It was likewise *de rigueur* to use a different style of type for every line and to select type with a fungus of flourishes growing all round the letters.

Goodbye (thank goodness!) to all that. The modern advertisement specialist knows that his 'white spaces' are very nearly as valuable as his "print."

He frequently uses but one, or perhaps two, styles of type throughout his "display," and he lets the air get to his message.

So with you, dear title-maker. Give your titles "air"; allow an ample margin of space each side, and above and below, the lettering; use neat letters of a size that will permit of, say, five words to a line; keep the letters of each word quite close up to each other; and separate the words by a space equal to the width of a letter "N." Compactness of title is as important as "air-space" around it. Close spacing of letters and not-too-close spacing of words makes for readability and neatness. Avoid any unnecessary ornamentation, and *don't*, please *don't*! make your titles look like placards.

Movable Letter Titling Outfit.

I have recently been trying-out another movable letter titling outfit and, you may take my word for it, it really is "the goods." It is called the "Wizard" Super Titler, and has already been reviewed in this paper. The letters are of metal, very cleanly cast, and made in four styles of type and several sizes. Lower-case letters are provided in all but one style (Broadway), and they may be had in either black or white.

The letters may also be had either with pins fixed into the backs, or with plain backs. The pinned letters are for attaching to a cork, or similar, background, while the



Fig. 10. "Wizard" titling equipment described in this article.

in TITLING

plain-backed letters are for use when making titles in a vertical position (i.e., with the camera placed vertically above the title) or, by means of special adhesive, they may be temporarily affixed to any kind of background which may then be photographed from a horizontal position. All letters are deeply countered and some splendid effects are possible by using an extreme side lighting which casts shadows of the raised letters; or a "stereoscopic" effect is obtained by the use of a top side lighting which throws into shadow parts of the bevel of the letters.

Although the letters are the most important item, and may be purchased separately, actually they form but part of a quite elaborate titling equipment as may be seen in Fig. 10. This illustration shows the stand which supports the camera and shielded lamps, the plated cradle which accommodates a swinging title board, and a further board which is fixed to a wooden slide (working within the base) and permitting of approaching and receding titles. An extra title board and an assortment of letters is also shown.

Wipe Effects.

The swinging board is used to give a kind of "wipe" effect. By setting up one title on one side of the board and another, upside down, on the other side, and mounting the board in the cradle, one title is wiped off while the other is "wiped on" merely by swinging the board completely over, during filming. The cradle may also be used for other devices, one of which—the travelling title—is broadly similar to that illustrated in Fig. 8 last month, two spindles being provided for this purpose.

Turning to Fig. 11, we find another method of "Wizard" titling. In this case the title "board" consists of a sheet of stout plate glass provided with wooden "feet." The letters (plain back variety) are attached to the glass by means of a special adhesive, and the title may be photographed with any appropriate

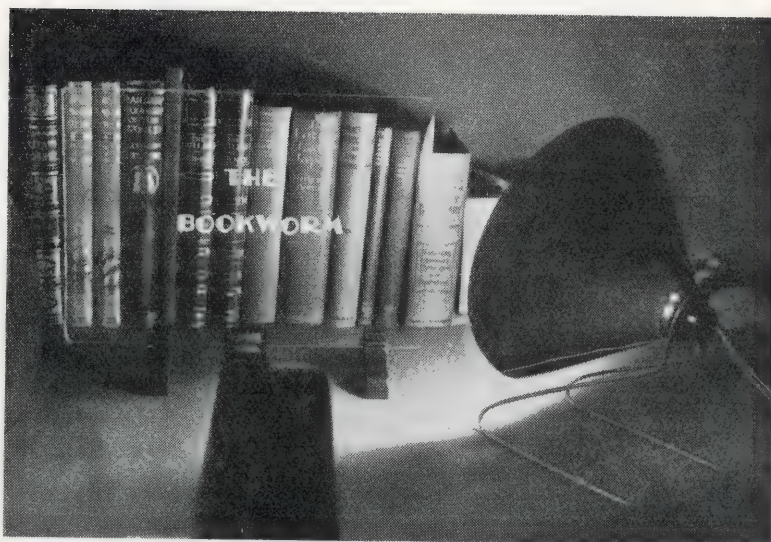


Fig. 11. Another method of "Wizard" titling. (See article)

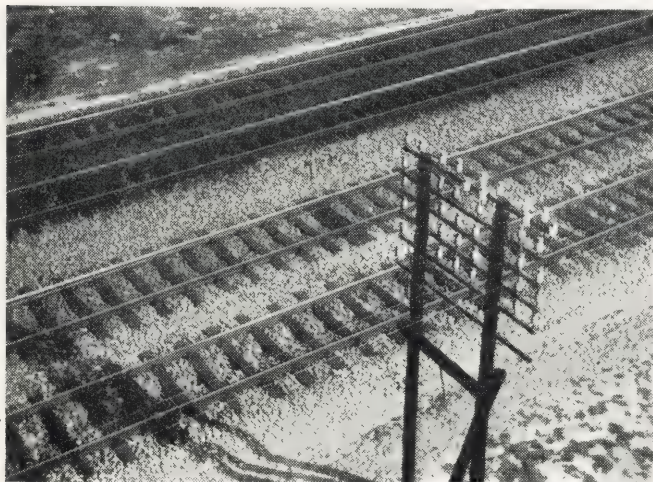
background—even an animated one, if desired. For the purpose of my photograph I just hit on the title "The Bookworm" and planted a row of any old books behind it; but it is obvious that there is scope for a good deal of ingenuity in this method of titling. The cine camera must, of course, be so placed that the edges of the glass do not show, and—do you notice the Photoflood lamp? Wonderful aids, these, to titling.

Preserving Film

The Westminster Photographic Exchange, Ltd., are introducing a remarkable new method of preserving sub-standard film. For the purposes of test, strips of both reversal and positive print were examined. Samples of ordinary film and film treated by this process were used, some of the untreated film having been hardened with alum during the processing operation, and others not so hardened.

The samples were immersed in boiling water for one minute and then examined, with the following results:—Untreated film, not hardened in processing. The emulsion was considerably softened and almost fluid, and readily came away from the transparent base. Untreated film, hardened in processing. The emulsion remained fairly hard and firm, but stripped from the transparent base when rubbed with the finger. Specially treated film. The film appeared unchanged, except for temperature, and was impervious to rubbing, even with the edge of the finger nail.

Loops of film were prepared and run through a projector of well-known make, for periods corresponding to 500 projections of each section of the film. The film was examined at various points during projection. It would appear that the greatest hardening effect of the preservation process was upon the actual sensitive emulsion, and at the end of the projection period this showed only faint surface marking. The untreated film showed definite surface abrasion. On the transparent base side of the film surface, abrasion was noticeable in all samples, but there was less of this in the treated samples. A further report on this very notable method will appear in a later issue.



Background for use in the Cine Kodak 8 and Pathescope Titlers.

Directing from a SCENARIO

FILM-DIRECTING is an art of an extremely diffuse nature, about which volumes could easily be written: and in this article it is proposed merely to set down some fundamental laws and suggestions on the subject. It must be remembered that the function of the director is to evolve a finished film from the scenario. He controls the content and the length of each piece of film shot, and he should most certainly also carry out the vital work of editing these pieces into the final film form.

However, a director's experience alone is what enables him to "feel" the tempo and therefore also the shot-lengths of each sequence; and so we will only consider here his work in directing the content of each shot. The director's materials are a scenario, a camera, actors, and settings. With these he must build his film, simply by fixing on the celluloid images of his actors and settings. But his degree of control over these four items varies considerably for each.

The Supreme Power on the Set.

Usually he is handed a scenario which he is expected to follow with only very minor divergences being permitted. Again, he is frequently shy of interfering with the set-ups adopted by his cameraman, though he is perfectly at liberty to do so, as he is the supreme power on the set. This also applies of course, to lights and reflectors. Further, the settings, though constructed in accordance with his ideas, are very often rather a passive

This is the fourth and last article in the series. Previous articles have dealt with the basic differences between a story intended for filming and the treatment of that story, unfilmable expressions (expressions which, if they appear in a story from which it is intended to prepare a script, indicate that part, at any rate, of that story cannot satisfactorily be translated into pictures) and the preparation of the scenario.

By H. A. V. BULLEID, B.A.

tool to his work—though it must be remarked that the Germans often get powerful effects from settings that in other hands would be insignificant. So finally we must conclude that the actors call for most of the director's control when a film is actually on the floor.

Importance of Correct Casting.

This is where the effect of correct casting makes such a tremendous difference to the problem of obtaining realistic performances from the players. It is simpler to direct a good actor who is miscast, than a poor actor who is correctly cast. The truth of this statement will be realised upon considering several examples from professional films; the miscast good actor always turns out the better performance, and the competence of the better directors is about constant.

The reason for this is simply that the better actor has at his command experience which enables him to supply the gestures, mannerisms, and general behaviour of the type he is portraying, whereas in the case of the poor actor the director has to make continual attempts to make him use his normal (correctly-typed) behaviour. Hence we arrive at the first law of directing—the actions of the players in each shot must be in keeping with the characters they are portraying. A firm watch should be kept on this always, and the first signs of inconsistent mannerisms instantly suppressed. The exception to this is in farces, but these are outside the scope of this article.

Hints on Treatment.

Having examined the basic control of the actors, and noted that a good director must *ipso facto* be observant of human nature, and capable of recognizing types, we can go on to deal with the details of film-directing, those all-important touches which lift a director's work out of the rut of mediocrity. As he reads through the scenario before starting to shoot the picture, the director must visualize his completed film at least in general terms, meanwhile bearing in mind four general items with regard to his treatment of the picture:

1.—UNITY OF THEME. The director must resist the temptation to introduce effects that have no bearing on the development of the film, or that distract the attention of the audience. Examples . . . If a man must be shown walking *qua* walking, don't choose a well-known street. But (if he is a comedy character) it is quite in order to let the wind blow his hat off. This effect is in keeping with the character



The play of light on water offers endless possibilities to the amateur cinematographer.

2.—REPETITION AS SOURCE OF CHARACTER ETCHING OR COMEDY - RELIEF. This is very useful and important. A character's way of lighting a cigarette may by repetition be turned to dramatic point — cf. the late Lowel Sherman. For comedy there are even more applications. Examples: Harold Lloyd's straw-hat mixing in "Movie Crazy." When Lloyd first met the tough film-director, their hats got blown off. One, apparently Lloyd's, then got trodden-on; whereat the film - director laughed, donned the other, found it a mile too small, and speechlessly saw Lloyd recover it. This gag was repeated, with variations, in the middle of the film. Then, at the end, the film - director deliberately smashed a hat of Lloyd's, — only to find himself wrong again. Besides being a good gag, this symbolised Lloyd's complete triumph. Harry Myers' forgetfulness - when - sober in "City Lights." When sober, he forgot his friend, the tramp Chaplin: when drunk, he was all over him. This, of course, has the underlying truth characteristic of Chaplin's direction.

3.—INTRODUCTION OF TRIVIAL REAL-LIFE IRRELEVANCIES (which must harmonise perfectly with the sequence wherein they are introduced). This may at first sight appear to be a violation of (1) above, but to show that this is not the case, I will give examples of each from well-known professional films:—

POINTLESS EFFECTS TO BE AVOIDED:

- (a). Sickly death (?) of slave-girl in "Roman Scandals." This was a dramatic solo dance following a typical Goldwyn Girl parade. It was out of keeping with the comedy theme, needlessly sordid, and an interference to the action of the film.
- (b). Pointless opening sequence (masses of aeroplanes, and men singing) in "F.P.I." Though the sight of aeroplane squadrons thronging the skies was impressive, it had no bearing on the story, hence should not have been inserted.
- (c). The affectation of the title mixes in the Universal News Reel.

EXCELLENT EFFECTS TO BE ENCOURAGED:

- (d). Garbo memorizing the inn bed-room in "Queen Christina." Garbo, beautifully directed and photographed, wandered about the room, filled with happiness. The scene was played silent, the episode a piece of perfect cinema, shattered by John Gilbert saying "What are you doing?"
- (e). The tightening and slackening of the dog's lead in "The Thin Man." This simply does happen



This beautifully composed picture well repays a careful study and analysis. Note the easy flow of line and the suggestion of spaciousness.

when one takes a dog for a walk. . . .
(f). Fording the river in "It Happened One Night." Types such as a, b, and c, may contain entertainment value, but are redundant and interfere with the action, and should therefore be suppressed.

Types such as d, e, and f, afford an extra delineation of the characters, give an added realism to the structure of the whole film, and often provide delightful, unforced, natural comedy. A good scenario should contain ideas on these lines, but it usually falls to the director to develop them, if not actually to originate them.

4.—INTRODUCTION OF "HUMAN-WEAKNESS" TOUCHES. This often follows naturally from the scenario, but care must be taken not to overlook such subtleties when shooting is in progress. Again I will give examples of where this effect has been well used. . . . Peter Lorre's sudden show of uncontrolled anger in "The Man who Knew too Much"; Myrna Loy's momentary change from witty repartee to feminine frailty in "The Thin Man"; the little girl casually discussing suicide in "Poil de Carotte."

The above four headings give general guidance for increasing the "depth" of a film by judicious choice of detail; but there are of course, numerous effects which a good director can play with, though they are often not available for a given story. These special effects are best dealt with in general terms. . . .

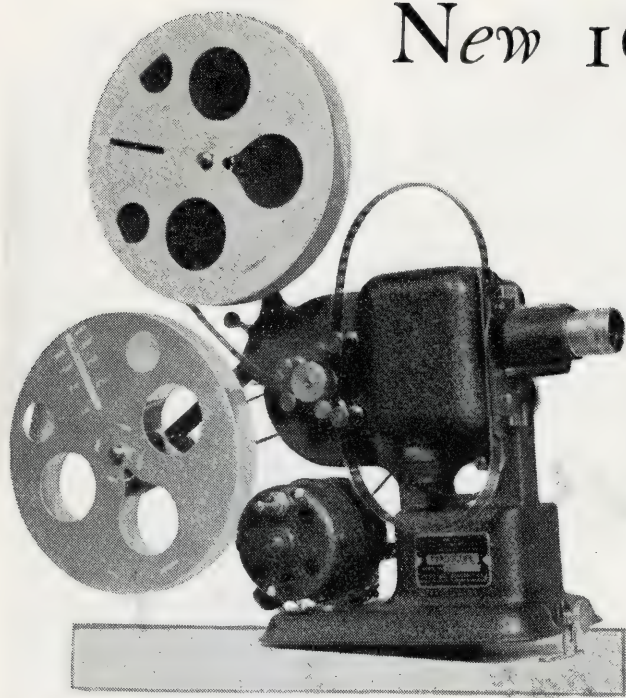
Suspense. This can be very powerfully wrought upon the screen, and any chance that may be presented should not be wasted. Cross-cutting between the villain's firing squad and the galloping mounted police is the standard example. Typical example of a wasted opportunity was the Black Clan's too obvious rescue-in-time in "The Return of Bulldog Drummond." It would have been better had their dynamite failed to dislodge the door at the first attempt, while the Petersen crowd

(Continued on next page.)

New 16mm. PROJECTOR

that sets new price standard

EXCLUSIVE "AMATEUR CINE
WORLD" REPORT



WE have just had an opportunity of testing a remarkable new projector which has been submitted to us by the Midland Cine Service. It is certainly an outstanding innovation in the amateur cine world, for it has a 100 watt direct light, is motor driven, takes 400 feet of 16mm. film—and costs only £6 15s.

We have thoroughly examined and tested this machine and are very agreeably surprised at its performance. The casing of the projector is not a thin metal pressing, but a substantial casting. As may be imagined, the machine is simple in character, and does not provide for still pictures, but the intermittent movement is sturdy and although an automatic reverse is not included, it is possible to reverse the travel of the film by changing over the belts. A lever framing device is fitted.

When the projector is plugged into the current supply, the lamp is automatically switched on. There is a separate switch control for the motor and speed is varied by means of a simple but efficient brake mechanism. A tilting device is included.

The light efficiency of the projector is really high. The projection lamp is unusual in design, being much smaller than normal and contained in a lamp house measuring only about 4 in. x 3 in. It has a particularly concentrated filament. The projection objective is a Peko 2 in. f/2.5.

At the moment the machine is not supplied with carrying case, but only packed in a cardboard box. The resistance is also an extra. We consider that the instrument is not only an attractive proposition to the man who wants to start projection without too great an expenditure, but that also the Pekoscope will make an extremely useful "utility" projector for the serious worker, who does not always wish to set up his larger and more expensive apparatus for the purpose of editing, preliminary examination of films and similar operations.

The price of the Dekko camera, if fitted with f/1.9 Dallmeyer lens, is now £9 18 6.

* * *

Messrs. M. W. Dunscombe, Ltd., of 5 and 7, St. Augustine's Parade, Bristol, have just opened a beautifully equipped miniature theatre to which readers are welcomed at any time.

Directing From a Scenario

(Continued from previous page)

were getting on with the drowning.

Comparison. This is a good method of emphasis. The poor man seems poorer if contrasted with the odiously-rich. The exclaiming court-women seem funnier if compared with yapping dogs (as in Mamoulian's "Love Me To-night").

Unexpected Environment. Point can often be lent to a situation by only revealing part at first, thereby partially misleading the audience. For example, after the motor-cycle crash in "Welcome Danger," Harold Lloyd and Barbara Kent were shown against clouds and cherubs, apparently in heaven. The camera then tracked back to show that they were merely in front of a poster.

Economy for Stark Effects. Often one shot can be made to show quite an elaborate position, and this is always a powerful dramatic effect. The classic example

is the empty chair in Eisenstein's "Ten Days that Shook the World." The one shot of this chair eloquently told the whole story of the leader's desertion. Other examples: The stuffed dog, in Buster Keaton's "Spite Marriage." The close-up of this dejected Dalmation threw back at the spectator all the bitter disappointment caused by the girl going away. Dolores del Rio photographed through the legs of the capturing native in King Vidor's "Bird of Paradise." This film contains numerous examples of clever directorial touches, probably because it contained practically no explanatory dialogue.

I have set down the more important of the numerous effects at a director's disposal. An ability to use these, coupled with a knowledge of the technical aspects of the art and with the all-important "cinematic sense" will lead to the ultimate appearance upon the screen of worthily-patterned celluloid.

Fundamentals of FILM SETTING DESIGN

I THINK if we accept the rather obvious truth that the best setting for any film or play is nature itself, by which is intended the true and natural surroundings of the action of the play, we can approach the subject of motion picture set construction more simply, and understand its purpose all the more.

If it were humanly possible, we should endeavour to shoot all motion pictures in their real life circumstances, but this world has not been so peculiarly constructed as to be at all times and places completely approachable by the film camera, while man-made structures, theatres, churches, homes and workshops present a series of inaccessible difficulties to the motion picture director and cameraman.

When we realise that the four walls of a room in a film setting, each in their turn, have to be removed to make way for the vision of a film camera, that a film motor-car can be little

WITH SOME NOTES ON THE PRODUCTION OF THE FILM, "SANDERS OF THE RIVER"

By
VINCENT KORDA

*Art Director, London
Film Productions, Ltd.*

else but a seat with windows, and that there cannot be any ceiling at any time while studio arclights must illuminate the action below, then do we begin to understand why we go to great expense to build up in a film studio that which is normally so easily accessible and close at hand.

Whether the settings of a film are present day, or of a period long ago, of this country, or a land far off, they must, in all cases, be rebuilt in a film studio to meet the individual requirements of the drama and the camera. The only possible

INT. COLONIAL OFFICE - NIGHT

SCENE 197 (continued)

SECRETARY: (Fumbling with telegrams)
Your chief spy - Ahmed is the name, isn't it?

SANDERS: Yes.

SECRETARY: (slowly) He was killed - apparently by Farini and Smith.

SANDERS: (breathless) And Ferguson?

SECRETARY: Ferguson - went after them over the mountain.

SANDERS: (Staggered) Into the Old King's country?

SECRETARY: Yes - obviously it has been a mistake on our part to allow the old scoundrel a semi-independence.

SANDERS: What - happened to - Ferguson?

SECRETARY: (Under his breath) There's no news.

Sanders stares at the telegrams. The Under Secretary likewise. Tense silence.

DISSOLVE

EXT. NIGERIA - OLD KING'S TOWN - NIGHT

SCENE 198
DETAIL SHOT.

A large mask. (Drums being beaten through the dissolve)

SCENE 199

Ferguson stalked out in centre of immense circle of people. Scene lit by immense fires. A witch-doctor dancing before Ferguson. The crowd watching intently.

SCENE 200
MEDIUM SHOT.

The King on his seat in centre of circle - holds up his hand for silence.

OLD KING: Ferguson, you came with your soldiers against me - you shall die.

FERGUSON: You shall live one day and another day, Mofolebe, and then Sandi will come in my place and



Above, Mr. Vincent Korda at work. He has designed the sets for "The Private Life of Henry VIII," "Catherine the Great," "Don Juan" and "The Scarlet Pimpernel." He is now working on "Whither Mankind" and "Georgiana." Left, a portion of the original scenario of "Sanders of the River."

exception can be when exterior sequences of countryside, fields and trees are required; in all other cases the studio must meet the demand.

The art director, the position which I hold with London Film Productions, is the person to whom the studio entrusts the work of preparing designs and plans, and supervising the work of recreating a piece of the world for the purposes of the action. The settings constructed have to fulfil four requirements which seem perpetually to counteract against one

another, and impede each other's proper fulfilment. These requirements are:

(1) A film set must be as authentic a reproduction as possible of that which it is intended to represent.

(2) It must, in addition, be so designed, so as to present a

(Continued on next page)

From SET DESIGN

(Continued from previous page)

pleasing picture from each of the intended camera angles.

(3) It must be constructed to suit and assist the action of the story, and

(4) It must never be so ostentatious as to overshadow the action it carries.

An exact fulfilment of all these requirements presents as pretty a problem as any artist or architect could ever wish for.

All five of the London Film Productions upon which I have been working to date, namely, *The Private Life of Henry VIII*, *Catherine the Great*, *The Private Life of Don Juan*, *The Scarlet Pimpernel* and *Sanders of the River*, have required a tremendous amount of research to fulfil condition number one. A series of photographs have been prepared on the last production, *Sanders of the River*, because that is closest to nature of all the films, and more suitable than photographs of period settings to illustrate an article in a magazine of this character.

When I have received an advance copy of the shooting script I set about designing the settings with a series of wash drawings creating an impression of the scene as it will appear on the screen, which, I think, will meet condition number two.

I then discuss these drawings with the director of the picture, and the cameraman, as to the requirements of the action and camera set-ups, in fulfilment of condition number three, and then pass these wash drawings on to my architect Frances Hallam.

Hallam prepares plans to go to the carpenters for the erection of the structure, plans for the preparation of the plaster work, and instructions with specific details for painters and decorators. I watch the erection of the set, visualising it all the time in its finished form, and noting how each component part fits in with that picture. Thus the set is erected, my design comes to life. Properties are installed, and we have the scene ready for action, when I must see that it meets the requirements of condition number four, and is nothing more than a background to the action.

It was in the non-fulfilment of this condition that I was criticised for my settings for *Don Juan* and *Catherine*. I was told the settings were so ornate as to dominate completely the action at times. I tried to remedy that fault in the following pictures.

I have attempted to explain to you the principles of professional film setting construction, and except that the work will not be so ambitious, the principles will be the same in the amateur studio.

A DESCRIPTION OF THESE PHOTOGRAPHS

from the production of "Sanders of the River" is given in the accompanying article. A gala performance of the film is to be given at the Leicester Square Theatre on April 2nd in aid of the Newspaper Press Fund.



A.



B.



C.

to

FINISHED

FILM

By
VINCENT
KORDA

It is the work of the art director to sketch out his conception of the picture as it will finally appear on the screen. The drawings should incorporate all the authentic set and scene details of the period and place, and should be supplemented where necessary with design magnifications of any portion of the drawing, or special larger sketches of difficult sections.

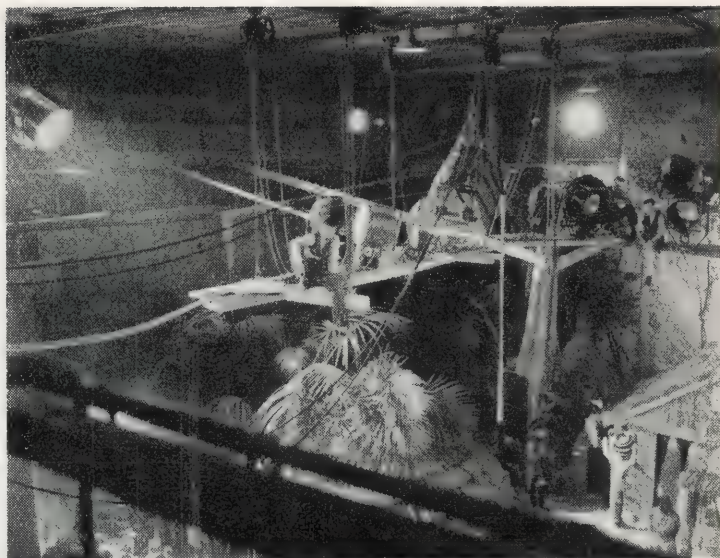
These drawings have to go to my architect, Frances Hallam, who translates my impressions into terms of wood and plaster, and at the same time eliminates ideas I may have which may be too difficult, too expensive, or even impossible, if anything can conceivably be so, to construct in a studio.

In A he is seen working on the plans for "The Scarlet Pimpernel."

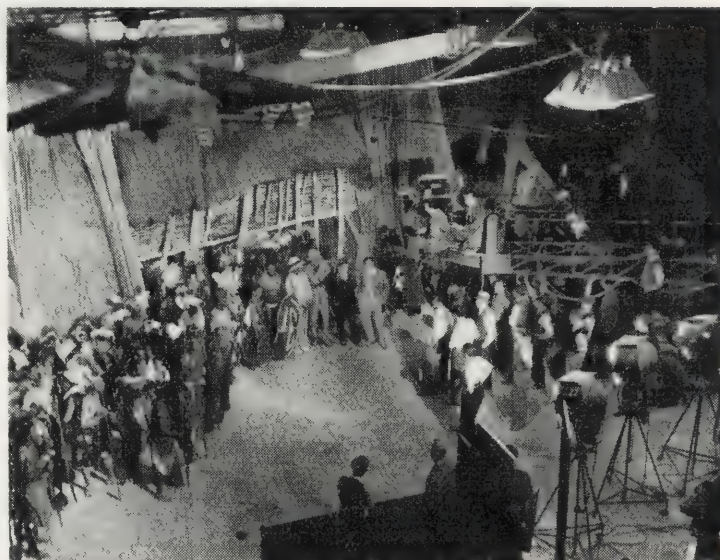
Hallam, in effect, must produce sound workman-like and business-like instructions for the various studio workshops, indicating, for example, just how much of a certain set will come within camera range, which sections have to stand an extra amount of strain, how high the scene will have to go, and so on.

On to the plasterer's workshop (B) where out of plaster is made a cast of anything that the carpenters or property men cannot supply. The bark of trees, native idols, weapons, pots and pans, are all created here. Plaster is without doubt the greatest asset in the film studio. There is practically nothing it cannot reproduce. It is easy to cut,

(Continued on page 48)



D.



E.



F.



G.

MAKING UP *for Amateur Movies*

Q This is the fourth of our series on make-up. Previous articles have dealt with materials and how to apply them, particular attention being given to make-up for the eyes and the building up of character by judicious alteration of the features. Throughout has been stressed the fact that make-up should be kept light.



No. 4. Wigs and Hair

By
**GRANVILLE
SQUIERS**

The author demonstrates the correct way of putting on a wig. "A peruquier will treat you like a brother if you handle his stock with respect and knowledge."

THE hair plays an important part in make-up and as much as possible should be achieved by the re-arrangement of the natural hair before making artificial additions. Ladies can do wonders in this respect since they have plenty of material to work on and to which they can cunningly attach false curls and switches if necessary.

Men are restricted by the length of their hair, but a great deal can be done by changes of partings and particularly by sweeping the locks forward for lowbrow characters. Curling irons are useful to male character actors for producing such things as the quiff, beloved of bartenders, or the frizzy chevelure that seems as indispensable to a garage assistant as the cigarette end stuck to his lower lip.

Grey hair is frequently required by both sexes and this is best contrived with the use of masque, also called mascaro; a water colour cake that is sold in a tin with a small brush. It is obtainable in white, black, brown and other shades and is mainly used for colouring eyelashes and eyebrows. It has three defects which must be overcome.

Using a Masque.

1. It clogs the hairs together when dry. When dry they must be carefully separated with a fine comb or the actor will give the impression of having been called before the camera when halfway through a shampoo.

2. The surface it creates is dull and lustreless. With white masque some fine grain silver powder can be dusted on to counteract this. A silver cosmetique is made for theatrical use but its metallic grains are too coarse to stand close-up photography. Where black or brown masque is used the hair can be livened afterwards with a little brilliantine, but take care not to brush the masque away.

3. No natural hair is the same colour all over, but masque will make it so unless carefully handled. Its best use is for greying the sides of the head or making grey streaks. White greasepaint is often used for this, though liable to clog.

Fair hair can be effectively darkened for photographic purposes with a paste of burnt cork and vaseline, but it is messy to wear and messier still to remove. It is frequently necessary to portray a character with more, or less, hair than Nature has bestowed and toupees or wigs must be used. A toupee is a half wig, usually specially made for covering a bald spot for everyday wear, its back and sides mingling with the natural hair. It is kept in position by a paste or gummed tape.

The Toupee.

The toupee cannot give a brushed back effect, for the front hair must always hang over to some extent to cover the join. However, some remarkably natural effects are achieved by toupees on the films. They are expensive, but for an actor who really requires their aid it is well worth while to search for a suitable one and hire it for a few shillings. A useful toupee for ladies with shingled hair is in the form of a wig with no top, or rather a wide gap where the parting should be. The natural hair is taken through this and laid over the other hair. Since ladies are more prone to use such artificial aids in everyday life, any good hairdresser should be able to give advice.

Full wigs of long or bobbed hair can be worn by ladies without detection. The natural hair should first be taken back from the face and up from the nape and a thin net will keep unruly hairs from working out. Long hair should be braided close to the head as a knot will cause an unsightly bulge. Remember that the partings in wigs are fixed and they should be chosen with regard to this. They should be dressed by the peruquier, which it is customary for him to do without extra charge.

Full Wigs for Men.

Full wigs for men are best confined to use for longish haired types, artists or tramps, where the arrangement of the hair enables the junction of the wig to be covered.

Any hair that protrudes at the back or sides should be coloured with masque, otherwise there will be a distinctly wiggly effect. There is another type of wig, commonly used on the stage, but requiring very careful treatment for film work. It can represent brushed back hair, sparseness or complete baldness. These wigs have a false forehead or "join" which is painted and blended into the facial complexion, hence they are sometimes known as "blenders." The wigs shown in the illustrations are of this type.

The majority of such wigs that are available for hire were made for theatrical use and have too coarse a join for films. However, the better qualities are made on silk foundations with joins of fine gauze and if well fitting will suffice for all normal work. It is largely a question of the individual wearer. Some actors with mobile scalps will ruin an artistically blended join in a few moments. Others can retain them indefinitely.

Indetectable Wig Join.

Special wigs are now made for professional films with very small joins of the finest silk net. Such a wig is illustrated in the accompanying picture of Mr. Sam Livesey as the old music hall chairman in "Variety." In the original photograph the minute natural stubble on the actor's chin is discernible, but the wig join is indetectable. The cost of this wig was £20, but £50 was paid for one worn in the recent production "Dick Turpin."

Wig-making is minute and difficult work, for each hair is sewn in separately, but even these artistic wonders usually find their way back into perquier's stocks so that as British films multiply, an increasing number will become available for amateur hire. In choosing a wig there are several points to remember. The cheaper varieties are not made of hair but of a curious Indian grass, so like human hair that it defies detection except by the practiced eye. Such wigs have not the natural sheen of real hair, which it is as well to insist on.

A perquier will treat you like a brother if you handle his stock with respect and knowledge, so do not attempt to put on a wig like a cap and pull it down all round. Take it by the back edge as seen in the illustration and inclining the head forward, place the front well down on the forehead and slide it back into position with one steady pull. If it grips well in front and does not work back if you wrinkle your forehead several times, or does not show your own hair in a place that cannot be camouflaged, it may be accepted. Sometimes, if the band is a little loose, a tuck may be sewn in the back of the wig, but only if the hair is long enough behind to conceal it adequately.

Avoid Too Flat Tones

Be careful to see that it is not too flat in tone. Good wigs have several shades of hair put into them the same as any natural head if you examine it closely. Particularly should this be watched with grey wigs for a too even and light tone will give a girl the appearance of a French pierrette. Study it through a viewing filter. The wig will probably look flat and untidy when you try it on, but the perquier will dress it and impart a sheen. After that, touch it as little as possible and when not in use place it carefully in a cardboard box.

A blender wig is placed in position after the facial

Wigs and Hair *(Continued from opposite page)*

foundation has been applied and is then painted over to cover the join. Characters who habitually wear a hat in real life are naturally lighter about the foreheads, so that it is as well to blend in a little light paint for the upper part of the head, especially for elderly parts. Nose putty is sometimes used to effect a good wig blend, but it should be very thin or the forehead will have an unnatural weal. If the joining band is deep it can sometimes be camouflaged by a wrinkle, the edges of which



Remarkable wig with almost indetectable join, worn by Sam Livesey in the film "Variety" (see article). The ends of the moustache are false.

are painted on the band and the centre just below it. The final powdering will do wonders in concealing the join, but be careful to remove superfluous powder from the hair.

Wigs are made in almost as endless a variety as human heads. Some have padded parts to give bulging foreheads or high crowns and these can be very effective in adding length, breadth or character to a face. They should be chosen with great care and used with discrimination, but a good wig will assist greatly in feeling "inside the part."

Costumes and wigs are usually hired by the night or for fixed periods and filming requires some latitude in point of time, especially when exteriors are necessary. I have found that when the purpose for which required and the necessity for working only on week-ends in decent conditions are explained to the costumier, that reasonable latitude is granted, especially in summer time which is a slack period for theatricals. Costumiers are finding the come-back of British films a Godsend to business and should be glad to accommodate the amateur.

READERS' FILMS *Reviewed by "AMATEUR CINE WORLD" CRITICS*

GRITH FYRD CAMPS. By F. W. WILDER.

16mm.

This is a very good propaganda-cum-documentary film of life in a camp for unemployed young men. It opens with the arrival of newcomers to the camp and proceeds at once to show us the life these young fellows lead. They keep pigs and goats, they build, they cultivate the land. And they play as enthusiastically as they work. We have shots of swimming and morris dancing, the latter sequence changing to morris dancing at Chatsworth.

Judicious use is made of the power of contrast. "Though they may have to exist in slums," runs a title—and we get some illuminating pictures of slums—"these men, by pooling unemployment pay, lead a fuller life." These sequences which show them leading that fuller life are the more impressive after these slum shots of the life they might have led.

The film is on two reels and when it was first submitted to us, a title: "There are many ways you can help. Please read the leaflet" ended the first reel. Acting on our suggestion the organisers of the camp have transferred this title to the end of the second reel. Previously it broke the continuity by implying that the film ended with the first reel; psychologically it was wrong, too. A sales message or appeal should not intrude in the middle of a picture intended to sell goods, goodwill or to get money. That appeal should end the picture, and forcefully end it, so that as the last thing that registers in the minds of the audience it has a chance to strike home.



Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.

The second reel begins with a sequence showing permanent quarters being built by the lads ready for the winter. Then we are shown their prowess at fire-fighting, a sequence which is obviously staged, but is none the worse for that. It shows us that they can put out fires and that is the main thing. "Self-expression is encouraged by handicrafts" runs a later title, followed by shots of these handymen making tents, knitting socks, weaving cloth, cobbling and so on. Then we get preparations for a hike, the start of the hike and visits to places of interest which serve as a peg on which to hang some interesting scenics, shots of towns, factories, etc. There is a very good camp fire shot filmed with flares and a quite Flaherty-like picture of some youths marching along the horizon against banked clouds.

The film ends on a bright note with a boy reading a letter from the Ministry of Labour telling him that he has got a job. A leader has been awarded. "Grith Fyrd Camps" (2 reels) is available for hire, the proceeds going to the funds. Enquiries should be addressed to Sulham Rectory, Pangbourne, Berks, and the hiring fee of 5/- per night sent to Grith Fyrd Camps, Lloyds Bank, Teddington, Middlesex.

A DAY IN THE TESSIN. By WESTMINSTER FILMS (D. GORDON YOUNG). 16mm.

The Westminster Films trade-mark is somewhat reminiscent of that of London Films. We doubt if it is wise to invite comparison with the professional film in this way. The M.G.M. lion looking out of a circle suffers a metamorphosis in many amateur films to a dog, a parrot, a baby and many other unlikely denizens of the animal kingdom. Universal's aeroplane encircling the globe has also given ideas to the amateur. Have a trade-mark by all means, but it is scarcely advisable to ape slavishly the professional in the design of it.

Following the 'trade-mark' title in this film we get a very pleasing title in black: "May 21st, 1933" against a branch of a May tree filmed against the sky. Then comes: "At Zurich" and scenes at the station. There is a shot of a clock with the hands at 8.5, followed by another shot showing them at 8.15. But what does the time lapse indicate? Customs, a hurried breakfast, arrival and departure? In any case, is it of any great moment that the cameraman was at Zurich around the hour of 8?

The effectiveness of exposing for a semi-silhouette in certain cases is admirably exemplified in this study.

We ourselves are chary of filming from trains, but the rather rapid pans that follow do have the effect of giving an idea of the train journey and the country traversed. On the lake we get some

delightful against-the-light shots, but we jump from lake to town without warning. A title seems to be indicated. In the town there are a group of people very interested in something, but what that something is we are not shown. That's not fair on an audience. You know the insatiable instinct to burrow into a crowd to find out what interests them. This shot should be cut out.

Back on the lake again we get a really beautiful shot, again against-the-light, of a sailing boat, looking down on to the boat, the sails of which gradually fill the screen. The titles are in script and nicely done—a little thin, perhaps, but big and easily legible. Some of them are embellished with line drawings—just a few lines—but very apt. The exposures are good. The film ends with a train approaching a tunnel. It enters it. We are left in the dark. We are indeed. For where or what is the Tessin? Something or somewhere round about Zurich, we think. This is an interesting film and well photographed, but it leaves too many gaps and needs tightening up.

MARINERS OF ENGLAND.

By G. V. LAWRIE. 8mm. 2 reels.

This holiday film progresses logically and smoothly from the opening shot to 'The End' on an *Amateur Cine World* title picture. It is not easy to preserve continuity in a holiday film which is shot at odd times as opportunity presents and which cannot always be carefully planned in detail for the simple reason that the holiday-maker does not know—or care—what he will do next.

To make a success of such a picture one needs to cultivate a visual memory—carrying in the mind's eye the shots one took the other day and looking about for others to-day which will link up or contrast with them. Also, of course, one must have a very clear idea beforehand of *how* the subject is to be treated and from what angle it is to be dealt with. Then, too, considerable time and care must be spent over the editing. Mr. Lawrie has edited this film very satisfactorily. Not only is it well balanced but most of the individual shots are balanced, too. That is to say, they are, in the main, well composed and lend themselves to rhythmic cutting.

We spend a pleasant half-hour with these holiday-makers on the Broads. The boat glides smoothly along. The camera takes in the reeds on the banks. Then we see reeds being cut, stacked and dried and used for thatching roofs. One sequence moves easily to the next. Apart from the beginning of the River Yare sequence (which is under-exposed), exposures are good, the author having used a meter.

Several shots stand out—a nice interior, with close-ups, portraits of "ancient mariners," Norwich cathedral from the cloisters, framed in silhouette, shots in the scenic railway at Yarmouth, windmills, the sails sweeping



This picture of the white armies that scurry across April skies proves the soundness of the dictum that the skyline should not cleave the centre of a photograph and that either sky or landscape should predominate.

majestically down into the picture against a cloud-flecked sky. Then there is a sequence showing the party visiting a flea circus and, it would seem, bringing away the leading lady. The titles are pleasing: old English style, black on a white grained background. The film is a little too long, but, as may be gathered, is well up to leader standard. If we have been particularly kind to it, it is because it is both refreshing and unusual to come across a holiday film in which continuity is preserved and in which there is rhythm and balance.

IN SEARCH OF THE SUN. 16mm.

The author tells us that this is his first effort, but does not therefore ask for 'favoured-nation' treatment. He merely asks us to suggest methods for improving his technique. We would like to say at once that we consider this a work of real accomplishment. Many an old hand would not be ashamed to own such a production. Many an old hand would not know how to make one so good.

The photography is good, the conception is good, the whole of the footage holds your interest and you really learn something about the places and people who are pictured on the screen. How many amateur films merit such a description?

The film opens with some shots in a mine. After a year of this sort of thing, a title says, one needs sunshine. So a little peg-ring practice is taken in the garden (to introduce one of the characters), a couple of days in London are spent in sight-seeing and observing such things as the Cenotaph, the pigeons at Westminster and the changing of the Guard and then off we go on the S.S. *Agulla*.

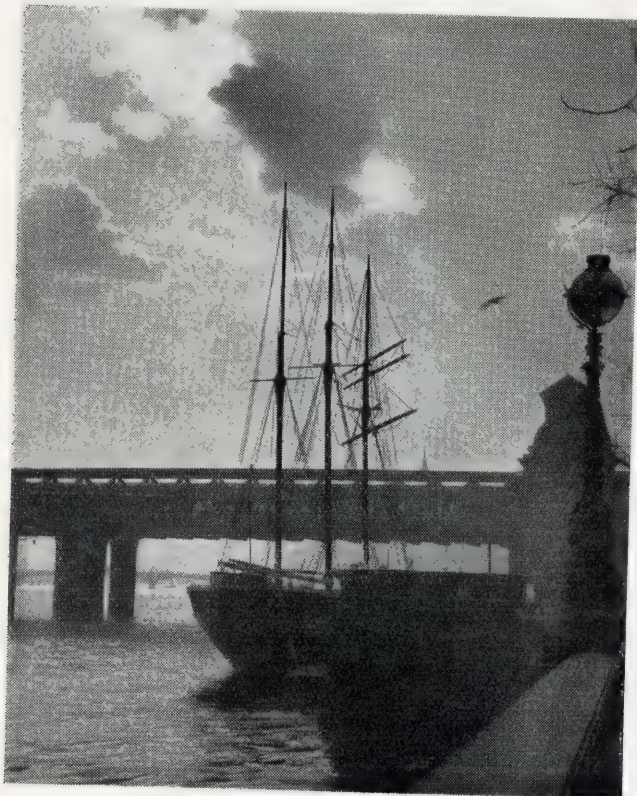
The shots of the embarking and the starting of the ship are most original and we are kindly spared the almost universally occurring shot of the ship's funnel and a whistle blowing. (The first fifty times we saw that we thought it was quite good). In these first ship

shots there is no undue insistence on the passengers, but we are shown instead something of the life of the ship itself, including boat drill (which sequence is a little over-exposed).

Arrived at sunny Spain, the photography is not quite so good, being a bit flat. The telephoto shots in particular could have been improved in this respect by the use of a haze-cutting filter. The title about the beautiful 'San Carlos gardens, the burial place of Sir John Moore,' is a little unfortunate because it is immediately followed by a group of sightseers obviously enjoying themselves thoroughly. There is no sign of the reverence that the title would lead you to expect.

Again a title tells us of 'Santiago, a cathedral city,' and we are shown an ox cart and a cafe-bar and a fountain, until we get some more cathedral titles, when we are shown some people and then, in a few final grudging feet, an odd bit of the said cathedral. In the pictures of the 'exiles' at lunch there is a lot of halation from the white table cloths, due to the high contrast of the subjects. Shots of this kind are better taken with the light rather than against it. We liked the easy informality of the shots taken at Mont Estoril, while the pictures of turkeys in close-up were good. The traffic cop at Casablanca and 'Abdul' are two interesting types.

Another title faux pas is 'Madeira, loveliest spot of all,' followed by four shots taken aboard ship with the coast of Madeira a most unimportant and almost unnoticeable background behind groups of hefty people in the foreground. At Funchal an over-exposed close-up of a woman is followed by a deliberate and dignified panoram of scenery in which a foreground tree adds interest and a tremendous feeling of distance. At



READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(Continued from previous page)

Teneriffe we again encounter over-exposure. The author must learn to cut down one stop at least when taking these open landscapes.

At Las Palmas we have a number of quite well done interiors of a cigarette making factory, the camera having been used at half-speed to secure the proper exposures. At San Brigide we once more have lunch and a smoke afterwards. The lighting and exposures are splendid, but oh, that moving camera! At Orotava we see a risky embarkation into a motor boat in a heavy swell. An inadvertent close-up when an officer's head comes right against the lens mount is tremendously effective in conveying the atmosphere of the situation.

'East, West, Hame's Best' precedes a really brilliant view of Newcastle Bridge, and then the film ends smoothly and satisfactorily.

A leader for this film is its just due and we are hoping to have the opportunity of seeing more work from this able amateur cinematographer.

CAMPERS WITH CAMERAS. By WILLIAM SUGDEN. 16 mm.

This film is described as a record of a visit to Scotland by three members of the Wimbledon Cine Club. We think the title is hardly the most suitable for the only direct reference to the campers themselves is four shots at the beginning of the film, (1) a view from outside the tent, (2) the tent itself, (3) the campers' car and (4) a man with a cine camera. Apart from this, this reel is hardly a film at all so much as a succession of isolated and unconnected shots or sequences not even strung together with the aid of witty or suitable titles. As an example, some pictures of water are suddenly succeeded by other pictures of a bitch with puppies, and not a word is said as to the change. We are rather surprised at this, because some time ago we received from the author a film for review which impressed us very much more with his capacity.

There were a great number of shots which were virtually "still" camera shots, and in many cases these were held on much too long. There was a view of a pylon very much on the slant, which slant was probably induced for the purpose of giving an "artistic" effect, although, quite frankly, we could not quite see that it succeeded. On the other hand, there was a picture of a loch with the surface of the lake equally slanting and, accidental or intentional, we heartily disagree with the slanting of this picture. Here and there were some very well seen pictures with excellent composition, but we noticed a tendency for over-exposure in open landscape pictures indicating that the author does not exercise sufficient control over his lens diaphragm. We know that Scotland has many lochs and streams which ripple over stones, but too much importance was given to these in the film.

One need not necessarily go to the sea-side to secure shots redolent of the grace and dignity of shipping. They can be obtained in infinite variety on the Thames.

We were treated to a whole series of different angles of an agricultural implement, but it was standing idle in the middle

Reviewed by AMATEUR CINE WORLD Critics

of a field. These angles lacked significance. In a picture of a dog taken against the light there is a rather marked lens flare. The end sequence of the film is at John O' Groats, and without warning the film ends right on the edge of England leaving us in company with the natives of the place.

A GRAND TOUR OF GERMANY, 1934.

By D. A. PAYNE. 16mm.

We begin at Harwich and the quick movement of the camera admirably conveys the bustle of departure. Only in a few shots is there this quick movement. Had there been more the effect would have been tiresome and bewildering. But we rather think this impression of haste and excitement is an accident, for in succeeding shots the author shows that he has not yet learned to cut according to content. Too often scenery jigs across the screen too rapidly.

At Dresden we get a very pleasing street shot which shows that if the author will give himself time and will refrain from filming a scene as it first presents itself to him, but will study it from all angles to decide how it may most effectively be presented, he is capable of good work. He has an eye for a good picture but needs to develop the cinematic eye more.

The best part of the film is the procession of brownshirts in homage to Hindenburg, photographed by permission of the German Embassy. All praise to Mr. Payne for his initiative in securing these shots. They show Germany as it is and not as the guide books tell us it is. It even seems as if the brown shirts were, surprisingly enough, very amenable to the camera for we get some very good semi-close-ups of them. The sequence is rather spoiled by backward and forward panning over the same scene, but as a whole the sequence is very good, but more for its content than for the technique.

Towards the end of the film we get rather too many train shots, but at least they are an excuse for the shaky scenery with which they are interspersed. But a shot of a continental train comes *after* one of a channel steamer. This should be changed. Exposures are good.

STEWART AND ARDERN MORRIS BUILDINGS. By T. BUCKNILL. 16mm.

There are no main or 'end' titles in this film, which

is a record—and an interesting one—of the building of the Stewart and Ardern London showrooms. But we get a long preliminary sub-title which explains all we are going to see. This title is unnecessary. View-point is carefully chosen throughout, but more close-ups are needed. We see the various stages of the construction of the building under the titles: "Earth" (excavation); "wood," "steel," "cranes," "structure." In the 'cranes' sequence there is a lovely silhouette shot of workmen on girders. Art in industry, indeed!



An example of how side lighting tends to give a stereoscopic effect. The boys and the leaves framing the top of the picture have a 'solid' appearance.

There are two grievances we must ventilate, however. The first is a title: "Be patient! The building and—thank goodness—the film, are practically finished." Apart altogether from the fact that this is rather pointlessly facetious, it is a mistake to remind the audience that it is only, after all, a camera record that they are witnessing. The ideal film is one in which the audience is so engrossed that they themselves are actual spectators of the scenes portrayed, in which they identify themselves with the characters and live the incidents, oblivious of the fact that they see the shadow, and not reality. The mechanics of the art of film making should never intrude into the film itself. Indeed, the Russians eschew trolley shots because, they argue, they make the audience conscious of the camera.

Our other objection is that although we are shown the various stages of the construction we do not see the finished building. After assisting at its birth we should like to know what it looks like. Or is this omission subtly and diabolically calculated to make us resolve to go and see it for ourselves? Once we cross the threshold . . . Well, you know what these car salesmen are!

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PETER. By the KODAK CINE SOCIETY. 16 mm. 4 reels.

It should be understood that this film is made by the members of the Kodak Cine Society in their spare time and not by the Kodak company. That is to say, it is in no sense an "official" production of the Kodak company but a spare-time effort by the society, made without any official co-operation. Apart from the fact that the society has perhaps rather better facilities in the form of apparatus than some other societies, they work under precisely the same conditions as other societies. As they say in their report published in *Amateur Cine World* last month: "We share the same trials and tribulations as beset our brother clubs and strive after the same ends."

Necessity for Skilful Presentation.

The film is about a Good Young Man who Gets On in life through severe application to work and a Bad Young Man who comes to a Bad End in the last reel. The fact that time has worn this cautionary tale threadbare does not greatly matter; what does matter is how the story is worked out and presented. The disadvantage of choosing a trite theme like this is that it has got to be very skilfully presented if it is not to appear funny in the wrong places. The same thing applies to professional films and plays. At the time of writing there is a play running in London which the author intended as a melodrama with a high moral purpose—virtue triumphant and villainy foiled. Actually it is drawing the Town because it is so wildly comic.

Similarly, there were times when we laughed uproariously at this film when our blood should have been throbbing with noble indignation. More's the pity because technically it is admirable. The settings are some of the finest we have ever seen in an amateur film. The lighting in every shot was splendid, ex-

Amateur Cine Society Films

posures unerringly good. And that about exhausts the list of its merits.

The titling definitely calls for severe strictures. Apart from the fact that there is no uniformity in the titles (we had letters of many different founts, some titles plain, some with a background) they are bad because some of them are ungrammatical and because quite half of them are unnecessary. Punctuation seems to have presented some difficulties.

A title should never be put in if what it conveys can be presented pictorially (and every effort should be made to dispense with them as far as possible without impairing the lucidity of the narrative.)

Explanation Needed.

The story tells of a rather priggish young engineer who eschewing wine and women, climbs the ladder of success while the villain goes in for a rough and tumble, even sinking as low as billiards. In one of the low dives into which he sinks he meets the two foreign spies who, by dint of the most alarmingly violent gesticulations, get him to understand that they wish him to copy some plans in the engineering place where Peter works. They drug the night watchman's bitter, night watchman falls down senseless and Harry and one of the spies steal in. Then comes a title which should have been explained in pictures: "Professor Koski mounts guard." He puts on the night watchman's coat and cap but we do not see him do this, so that when next we see him we think he actually is the night watchman and wonder mildly what has happened.

When Harry starts copying the plans he discovers that they are Peter's and, overcome with remorse, refuses to give them up, so the foreign gentleman shoots him. Harry staggers with the plans to Peter's flat, and this sequence is really painful to watch. Poor Harry jerks along as if suffering from a violent attack of lumbago. Unfortunately the actor is not strong enough for the part and the direction he gets is negligible. It is a searching sidelight on the good Peter's character that when he hears of the attempted theft he leaves the unhappy Harry to die in his rooms and starts off at once for the works. All of the considerable number of shots of Harry at death's door are filmed from the same spot, so that

it was, we must confess, some relief to us when Death pulled him through. There

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Fitted 1" f/1.9 Kodak anas.
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C.D., Cost £75. 300 watt, all-voltage resis. £18 18 0

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have pleasure in announcing that they are now in a position to treat sub-standard film by the new **PEERLESS** process which makes same scratch-proof, and oil- and water-proof, rendering films well-nigh permanent without Humi-cans. The cost of thus processing a film is 5s. per 400 ft. 16 mm. and Super-reel 9.5 mm. and 2 reels 8 mm.

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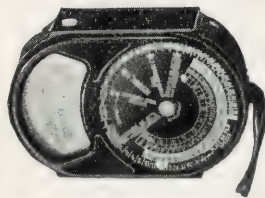
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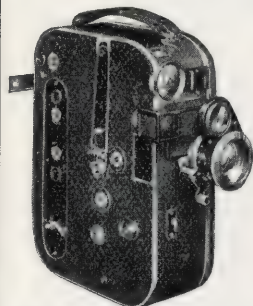
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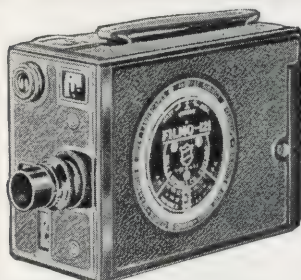
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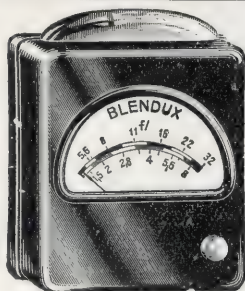
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"DEKKO" CAMERA for 9.5 mm. films. Three speeds—half, normal and slow motion

Dallmeyer or Ross f/1.9 lens . . . £9 18 6
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It's the lens fitted to this remarkable instrument which makes it the finest photo-electric meter obtainable for cine work . . . £4 4 6

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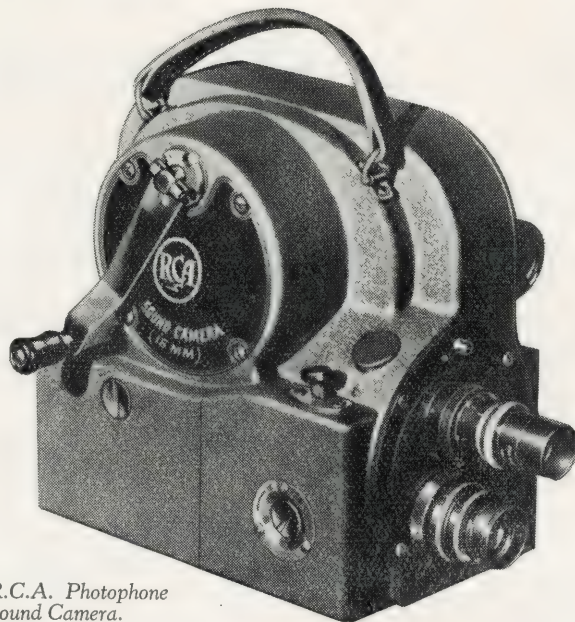
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What's NEW in



R.C.A. Photophone Sound Camera.

R.C.A. PHOTOPHONE SOUND CAMERA

R.C.A. Photophone, Ltd., now make it possible for the amateur to produce his own sound-news-reels and sound-on-film productions, and their equipment for the purpose is quite impressive. We ourselves have not yet had an opportunity of taking pictures with this new apparatus, but have seen results obtained with it by members of the R.C.A. staff, and in our opinion these results were highly satisfactory.

The sound record was of reasonably high quality, and compared favourably with other sub-standard sound which we have heard. The main fault was an unevenness of volume coincident with exposure variations in the picture records in the news reel, and due to processing control, but even these alterations of level did not render the speech unintelligible. In any case, the fault mentioned need not enter seriously in normal work, if the user of the camera judiciously employs an exposure meter, and thus obtains normal exposures which can all be processed to a similar level. Under such conditions the sound record need suffer little if any change.

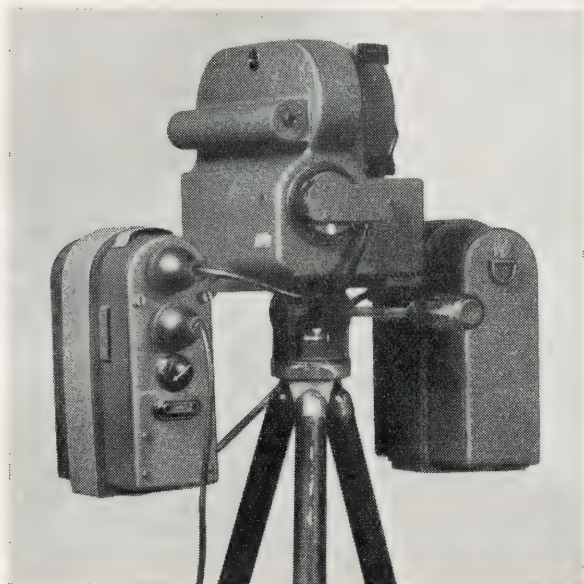
The instrument which makes possible this direct recording of sound and picture is a spring-motor driven instrument, with three-lens turret head, which also incorporates a microphone and sound-recording unit. Because the instrument also records sound none of the silent camera characteristics have been sacrificed and mechanically the camera compares favourably with existing silent cameras. The turret head is particularly sweet in movement, and very rigid when locked in position. In conjunction with the turret there is a critical focussing magnifier working through an auxiliary gate and focussing screen above the normal camera gate and in a more easily accessible position than the more usual side placing of such an accessory. The release button is also above the gate in such a position that by

APPARATUS and IDEAS

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.

merely squeezing the hand the camera can be operated comfortably and steadily.

Two speeds are fitted, 16 frames per second and 24 frames per second, and it is of course possible to run normally perforated 16 mm. stock to obtain a silent picture if desired. The finder, which is of the tubular pattern, has a parallax adjustment enabling accurate finding down to very short distances. The lens fitted as standard is an $f/3.5$ Wollensak, an objective which is comparatively new to this country, but popular in the United States, and judging by the results obtained, of excellent quality.



R.C.A. Studio Outfit.

The microphone, owing to its low response and its method of suspension within the camera case, does not pick up extraneous or mechanical noises and only records the commentator's voice. In taking his lips are automatically placed close to this microphone.

At the motor side of the camera is a small window, controlled by a spring button, through which the recording slit can be observed, and controlled by means of a knurled knob at the rear of the instrument. The news reel outfit weighs only $8\frac{1}{2}$ lbs. loaded.

The above constitutes what may be called the News Reel outfit, but for studio use it is possible to remove the camera microphone, and to replace this with a floating

(Continued on next page)

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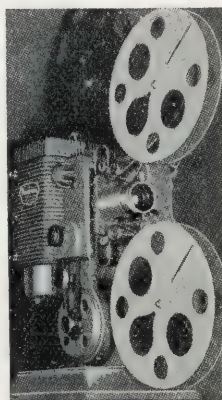
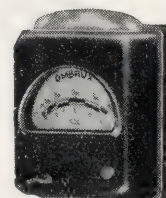
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16mm. Ensign Autokinecam No. 4, with Cinar $f3.5$ lens (Cases for above at 8/6 each)	£4 7 6
Pathoscope "Home Movie" Projector, Type C Motor, double resistance	£6 15 0
Pathoscope "Home Movie" Projector, double claw type with resistance	£4 4 0
Pathoscope "Kid" Projector with resistance	£1 17 6
Pathoscope Model B Motocamera, with $f3.5$ lens	£4 4 0
Pathoscope De Luxe Motocamera, $f3.5$ lens	£5 19 6
Coronet Cine Camera with $f3.9$ lens	£1 17 6
Rhamstine Electrophot Photo Electric Exposure Meter with leather case. (New)	£3 3 0
Cinophot Exposure Meter	£0 17 6

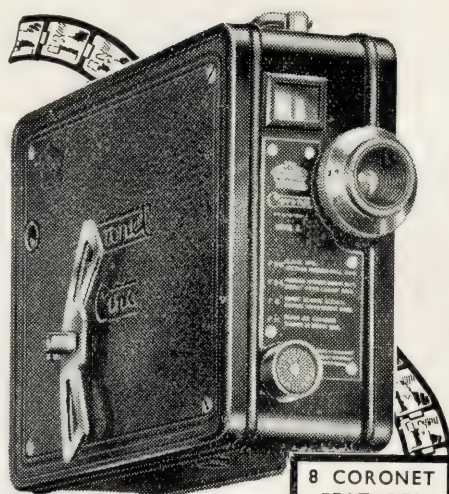
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Unbelievable value. Note specification in adjoining panel. This Cine has made moving picture taking cheap and simple. You load in daylight, wind it up, press the button, and there you are. 30 ft. of standard 9.5 film perfectly taken of your favourite subject.

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Test REPORTS

microphone of a magnetic type, which is equipped with 35 feet of cable, and a recording galvanometer unit which plugs into the place vacated by the camera microphone. The impulses from the external microphone pass to the galvanometer via an amplifier unit, and this unit and the operating batteries are carried on a special saddle which will fit any normal tripod head. The amplifier and battery box occupy opposite ends of the saddle and are suspended in jackets of sponge rubber. There is a monitoring device which quickly enables the operator to detect any overloading.

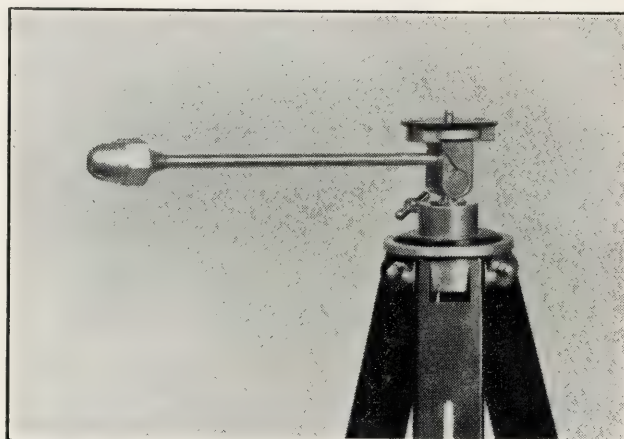
The batteries in the studio system, and those used inside the camera for news reel work are of a simple standard type, and each of the sets will last for the recording of 500 feet of film. The cost of the News Reel camera is £130. Critical Focuser is £10 extra.

The additional cost of amplifier and battery units for studio operation is £90.

A NEW RANGE OF EQUIPMENT

The Midland Cine Service have submitted to us a range of equipment, which is quite new to this country and of extreme interest to the keen amateur cinematographer. First we deal with:

The Stanrite Tripod. This is a tripod of fairly orthodox pattern, incorporating a pan and tilt head; the tilt is



Stanrite tripod marketed by the Midland Cine Service. It is reviewed on this page.

controlled by the extension handle and the pan movement by a thumb screw on the tripod top. The camera supporting plate is sturdy and substantial, and cut away at the side to allow easy winding of the camera. The whole construction of the instrument is sturdy, and when all the movements are locked, it is remarkably rigid.

The wooden legs telescope in three sections, and the tripod can be used at any extension between 2 ft. 2 in. and 5 ft. The tripod legs are locked by thumb screws. If necessary, the whole top of the tripod can be moved quite easily, and for transport the extension handle screws in underneath between the legs. The price of the Stanrite in a fabric case with a zip fastener is £6.

SCREENS. There are three screens as below, issued under the trade name of Britelite: (a) Easel Model.

of LATEST APPARATUS

In this the special surface bead screen is carried on a roller. When extended a wooden L shaped strut between this roller and the slat on the other extremity of the screen keeps the whole thing in extension and at the same time forms a support which enables the screen to be placed on any flat surface. The extended size is 40 in. x 30 in. and the screen can be packed and unpacked in about twenty seconds. The price is £2 5s. od.

(b). *Tubular Model*. In this pattern the screen material is carried on a spring roller blind contained within a metal tube. For use it is merely pulled out to the correct extension, and the tube comprises means for hanging the screen in any suitable position. The extended size



The Britelite screens reviewed here. Top: Tubular model; bottom: Easel model; right: De Luxe Model "A."

of the crystal surface is 40 in. x 30 in. and the screen automatically rewinds by pressing a release. The price is £3.

(c) *De Luxe Model "A."* This crystal screen is of the more orthodox pattern, being contained in a wooden box covered with brown leatherette, and with a self-erecting device. The screen is particularly easy of manipulation, and a pleasing feature is the neat narrow black border around the edge of the screen surface. The extended size of this screen is 40 in. x 30 in. and the price is £5 15s. od.

Metal Script Letters. The Wizard metal letters are already well known, and now Midland Cine Service have produced a new italic face in both upper case and lower case. These letters are in white metal and, therefore, cannot be used with the magnetic type of board, but the

(Continued on next page)

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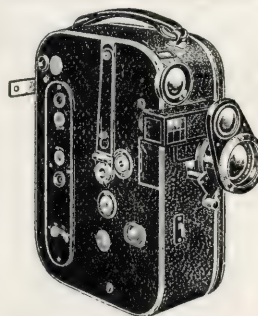
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ZEISS IKON 'MOVIKON'

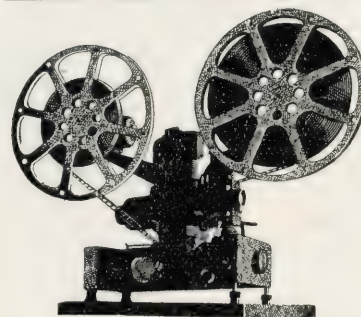
Takes all makes of 50ft. or 100ft. spools of 16mm. film. Distance meter coupled with lens focusing. Compensation of parallax. Delayed-action release. Footage indicator. Adjustable shutter speeded 1/25th to 1/200th sec. Zeiss Sonnar f/1.4 lens, £85.

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Latest Apparatus

(Continued from previous page)



New metal script letters produced by the Midland Cine Service.

fonts can be obtained either with plain backs or with pins for use on the cork surfaced and similar boards. The set contains 126 pieces, and includes several simple ornaments. The price is £1 10s. od.

THE ROLLEICORD CAMERA

This compact little roll-film instrument has been

submitted to us by Messrs. R. F. Hunter. It is a twin-lens reflex type of instrument, the upper of the two lenses projecting an image on to a horizontal focussing screen at the top of the body of the camera, while the lower lens projects the photographic image on to the sensitive material in the bottom portion of the instrument. The visual and photographic images are identical in size, and as both lenses are mounted on a single lens board, both composition and focussing can be controlled up to the moment of making the exposure.

The brilliance of the image on the focussing screen is preserved by means of a deep hood which folds compactly when not in use. This hood also carries a magnifying lens which can be swung into position for precision focussing when required or, by another simple movement, the hood can be converted in a direct vision eye-level finder.

The instrument submitted takes a No. 20 size roll film, and gives twelve exposures on this, each measuring 6 cm. x 6 cm. An ingenious counter on the side of the camera enables these twelve images to be exactly positioned along the film. The camera is loaded by hinging back the whole of the bottom and back of the camera in one movement. Then, when the leader strip has been wound into the take-up spool, the camera back is closed, and the film wound on until, through the deep ruby window in the base of the instrument, the figure "1" on the duplex paper can be seen. The release catch on the picture counter then automatically returns it, too, to No. 1, and thenceforward the film can be wound on with great exactitude.

The lens fitted is a Zeiss-Triotar of 7.5 cm. focus,

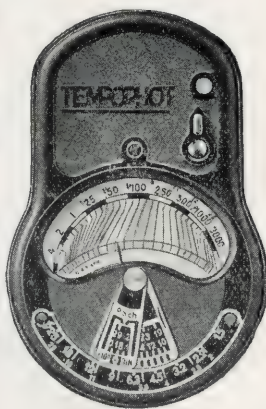
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with a maximum aperture of $f/2.8$, mounted in a Compur shutter giving speeds from one second to one three-hundredth of a second, and time and bulb. The release lever of the shutter is also the setting lever, which makes for compactness and ease of working.

The whole instrument can be carried in the "Ever-Ready" case, which enables everything to be done with the camera, including fixing it to a tripod, without removing the carrying case. The only exception is the actual loading of film into the camera, which must be removed from the case for this operation as otherwise the camera back cannot be opened.

On test we found this instrument remarkably easy and accurate to handle, the definition excellent, and the colour correction—which we tested with both black and white and colour film—also excellent. We consider that this would make a first class "still" camera for studio or location. The price of the camera is ten guineas, or with carrying case, £11 10s. od.

MOVIE FLARES

Those workers who are interested in the use of photographic flares for out-of-doors cinematography at night will be interested to know that R. E. Schneider market Movie-Flares under the name "Geka." These burn for half a minute and give a light whose spectrum closely resembles that of daylight. They can be used safely without any additional equipment and cost 3s. 6d. each.

Which Developer is The Best?

(Continued from page 14)

is here very suitable.

Metol-Hydroquinone-Borax Developer			
Metol	18 grains	Developing agent	
Sodium Sulphite (Crystals)	2 ounces	Preservative	
Hydroquinone	45 grains	Developing agent	
Borax	18 grains	Alkali	
Water to make	20 fluid oz.		

Note here that no restrainer is used. The solution should be made up by dissolving the chemicals in the order given.

There are many other formulae which may be safely used, but it is best to keep to standard ones, as others are not always well balanced. It sometimes happens that developers mixed up by putting odd weights of the chemicals into water work quite well, but as it is not possible to duplicate the results if this is done, those who want consistent results will prefer to weigh out according to a standard formula.

A small printing machine will be found very useful by amateur cine clubs. Some clubs print their own programmes and even bulletins. Those who do not might well investigate the possibilities of the Adana printing machine. Details can be obtained from D. A. Adana, 17/18, Church Street, Twickenham.

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Cine Exposure Table for April

Compiled by
HAROLDB. ABBOTT

TYPE OF SHOT	Deep shadow; wood-land paths; close-ups in shadow; light interiors	Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in clearing; close-ups of dark figures in open surroundings; white-on-black titles.	NORMAL Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings; etc.; farm yard scenes; groups on the lawn; close-ups of light figures; black-on-white titles;	SUBJECTS Promenades; light monuments and fountains, quayside; open camp & picnic; scenes; air-craft "taking off"; track motor racing; open scenes at race-courses, sports meetings, parks, country zoos, agricultural shows, fairs, etc.	Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns	Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes)
LIGHTING	f/	f/	f/	f/	f/	f/
	A B C	A B C	A B C	A B C	A B C	A B C
Brilliant sunlight	3.5 4.5 5	5 6.3 7	6.3 8 9	7 9 10	8 10 11	10 12.5 14
Weak sunlight or bright diffused	3 4 4.5	4 5 5.6	5.6 7 8	6.3 8 9	7 9 10	8 10 11
Diffused or slightly cloudy ..	2.5 3 3.5	3 4 4.5	4.5 5.6 6.3	5.6 7 8	6.3 8 9	7 9 10
Dull	1.9 2.3 2.8	2.5 3 3.5	4 5 5.6	4.5 5.6 6.3	5 6.3 7	6.3 8 9
Gloomy, or very dull	1.5 1.9 2.3	1.9 2.3 2.8	2.8 3.5 4.5	3 4 5	3.5 4.5 5.6	4.5 5.6 7

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A	Group B	Group C
Gevaert Ortho Reversal and Negative	Agfa Ortho Reversal	Agfa Novopan Reversal
Kodak Pan-Reversal (16mm. and 8mm.)	Agfa Pan-Reversal	Kodak Super-sensitive Pan Reversal
Pathe R.O.F. and Negative	Agfa Pan. Negative	Selo Hyper-sensitive Pan Negative
Selo Ortho. Negative		Gevaert Pan-Reversal
		Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/4.5

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m., and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide, but for absolutely accurate work under all conditions the use of a meter is advised.

It should be noted that the times given are Greenwich Mean and not Daylight Saving.

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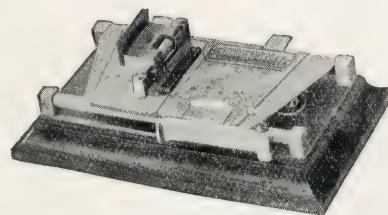
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What the SOCIETIES are Doing

Ace Movies

Hon. Sec.: E. G. Notley, 2, Highfields, Albion Road, Bexleyheath, Kent. The society has acquired a lease of the splendidly equipped studio of the Croydon A.F.S. at 1, South Park Hill Road, Croydon, which regrettably is now defunct. Shooting on the current production, "£20 Reward" is progressing and the film should be completed very shortly. Experiments with Dufaycolor have produced some good results. The Annual General Meeting was held recently and the balance sheet showed a very satisfactory position. There is still room for a few more members. Proof of the keenness of members is seen in the fact that although none of them live in Croydon, they all voted for the move, although it will entail considerable journeys for many of them.

Aristos Photoplays

Hon. Sec.: Miss M. Sheldrake, 14, Jocelyn Road, Richmond. Work has now started on "Semper Fidelis." The cast includes Miss Jose Taylour, Miss Juanita Jackson and Harry Taylor. Direction:—Raymond Rutter. The sound apparatus is now nearly ready; sound effects have recently been dubbed with good result. The lighting system has been considerably improved. The social parties held the first Monday in every month are proving very successful.

Atlas Motion Pictures

Hon. Sec.: P. T. Handford, Coleridge A. Christ's Hospital, Nr. Horsham, Sussex. On February 9 a short programme of comedies featuring Lloyd Hamilton were shown. "My Face is My Fortune" by the Finchley A.C.S. was screened on February 16, together with "The Lost World." By the time this report is in print the club will have seen the Harold Lloyd comedy, "Movie Crazy." The Western Electric portable 35 mm. S.O.F. road show apparatus will be used. This show will be in the nature of an experiment. "It will be interesting," writes the secretary, "to compare the results with those obtained last term on Western Electric 16 mm. S.O.D. apparatus."

Blackheath F.C.

Hon. Sec.: Mrs. B. Vale, 72, Hervey Road, Blackheath, S.E.3. Many interiors have been shot for "Street Player." Nearly all the sets were constructed inside a garage. The lighting equipment, mostly home-made, employs banks of Photoflood bulbs and is now fitted with a large capacity dimmer. This prolongs the life of the bulbs and facilitates fading effects.

The last projection meeting was not up to usual standard, chiefly owing to late arrival of films promised by clubs. From one club whose film did not turn up at all, no explanation has yet been received.

Bolton A.C.A.

Hon. Sec.: G. N. Booth, Plodder Lane, Over Hulton, Bolton. The official opening of the society's new club room is scheduled for March 27th. The I.A.C. 1934 prize-winning films will be shown and all I.A.C. members and cine enthusiasts in the district are invited to attend. Admission is free; all

Reports for the May issue of "Amateur Cine World" should reach us not later than March 28th.

applications for tickets should be made to the secretary. On April 4th there will be a 9.5 mm. evening and the following films will be shown: "The White Hell of Pitz Palu," "Venomous Tongues" (Wimbledon A.C.S.) and "Sentimental Tragedy." April 8th: Annual General Meeting.

Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. The Circle is now affiliated to the I.A.C. and they hope to show the I.A.C. 1934 prize-winning films about March 26th at the Church House, Bradford. Admission will be free. During February films from the Wallasey and Doncaster clubs were shown. On February 11 a lecture, "From the Magic Lantern to the Talking Picture" was given by Mr. P. N. Southorn of Riley Bros. One of the first 35 mm. projectors was (it was stated) made in Bradford by Riley Bros. It was called the Riley Optiscope.

Bristol Fellowship of the I.A.C.

Leader: E. Temple Robins, 98, Brynland Avenue, Bishopston, Bristol. The Fellowship was recently invited to give a film show to the Bristol Photographic Club. There was an audience of 150. Members' films and the I.A.C. prize-winning film, "Westminster," made up the programme. For the eighth meeting members were the guests of Dr. and Mrs. Phillips. Dr. Phillips projected some of his films and an I.A.C. film. Later in the evening the new Movikon camera was examined. "It is a triumph of ingenuity," writes Mr. Temple Robins, "and possesses all those gadgets so long hoped for by the keen amateur."

Brondesbury C.S.

Hon. Sec.: B. Ludin, 134, High Street, Notting Hill Gate, W.11. A party of members was recently entertained by the Kine Group of the R.P.S. On February 1 "Holidays in Scotland" (L.M.S.) and "Smoke" (G. H. Sewell) were shown. "Two Candles" has now reached the final stages of titling, and promises well. A new tracking device

which comprises an invalid chair with a tripod fitted to it is being used for the new production, "Second Performance." Membership, which is increasing, is still open to real enthusiasts.

Canterbury C.S.

Hon. Sec.: L. J. Goulden, 36, High Street, Canterbury. The society now own a film studio about 40 ft. square with an average height of 20 ft. The electricians are already at work and the society will soon begin their first indoor production. Membership is increasing. At recent meetings E. P. Cardew gave a talk on "Chemical Dissolves" and the secretary demonstrated the Pathe home talkie. Films lent by Aristos Photoplays, West Middlesex C.C. and the Wimbledon C.C. were shown at recent projection meetings.

The second social and dance, organised by the Ladies' Committee, was held in February. Scott Blackhall who directed the society's first production, "The Perfidy of Herbert," is leaving Canterbury for Wednesday where he will join the local A.F.S.

Cine Society of Ireland

Hon. Sec.: T. C. Goff, 36, Sycamore Road, Mount Merrion Park, Blacklock, Dublin. This is a new society. Mr. Goff thinks it is the only one in Ireland. Certainly it is the only club in Dublin. The inaugural meeting was held on the 13th February and a number of amateur films were shown to a good audience. They included: "The Dublin Zoo" (J. D. FitzGerald); "A Trip Through Donegal" (W. A. Allen); "Pilgrimage to Rome" (Dr. E. P. Hosey); a film, taken entirely by artificial light, showing the workings of a well-known Dublin printing house, and a cruise film by Sir George Murphy. The society is holding a competition for the best film taken in March; length not less than 90 feet or more than 150 feet; any subject. Closing date: April 30th.

Dewsbury & District A.C.S.

Hon. Sec.: N. Craig, "Arundel," Carlton Avenue, Batley. At recent meetings "The Informer," members' films and "All Is Not Gold" (Brondesbury C.S.) have been shown. Although membership is increasing, more members are required. 9.5 mm. films are also required on loan.

(Continued on next page)

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Esso Amateur Films

Hon. Sec.: A. Deacon, 4, Woodcote Road, Caversham, Reading. A general meeting was held at Weston Mead Hall, Caversham on February 23rd. Over 30 members and friends were present to see the club's first film and a professional film. The meeting was concluded with a speech by the chairman, Mr. W. Thallon. Membership now stands at 26.

Finchley A.C.S.

Hon. Sec.: E. E. Thompson, 266, Hale Lane, Edgware. On January 14, Mr. Pullin (of the Film Editorial Service) gave a talk on editing and also gave some useful advice and criticism on members' films. Several films lent by the L.M.S. were shown on January 21 to a "full house," while on the 28th Mr. Ahrens gave a technical explanation of reversal and negative films and their progress through a processing station. Later he projected some of his own films.

Two very interesting talks were given on February 1st, by Mr. Murray, cameraman to British Movietone, and Mr. McNally, sound recordist to Gaumont British. Mr. Sessions, a member, gave a show of his own films on February 18; his cruise film was much enjoyed.

Godiva Film Group

Hon. Sec.: F. Johnson, 26, Wykeley Road, Coventry. Membership of this new group is strictly limited to real enthusiasts. They intend concentrating on films depicting real life characters and local colour. Production has already commenced on a 16 mm. film called "April Showers," which will have a colour sequence. Scripts are in preparation for two 9.5 mm. films in which atmosphere and rhythm are to be prominent.

The secretary will be pleased to hear from clubs who have films for loan. The group have not, of course, films for exchange yet.

Green-Croft 9.5 mm. C.C.

Hon. Sec.: H. Edwards, 84, Greencroft Road, Heston, Middx. The first meeting of this new club was held on February 13th. There was an attendance of 15. Meetings are to be held every fortnight for the present—later, weekly. One of the members, Mr. Ellick, has offered the club the loan of a fully equipped dark room. Another, Mr. MacLean, is to write a scenario. The evening was concluded by a short programme of films lent by J. B. Smith. At the next meeting members' films will be criticised.

Hitchin A.C.C.

Hon. Sec.: H. G. Green, 27, Verulam Road, Hitchin, Herts. The first sequences for "Jim the Picklock" (which included a successfully staged bicycle accident) was shot on Offley Hill. Results were very satisfactory, particularly as the camera had to be held steady in the teeth of a gale.

CLUB NEWS

(Continued from previous page)

On February 26 a projection evening was held at the Leicester Hall. The projector, a Pathe 200 B, was loaned by Messrs. Wooton & Webb of Luton; radio accompaniment: Cyril King. Arrangements are to be made for several friendly meetings with the Luton C.S.

Ilford A.C.S.

Hon. Sec.: A. D. Taylor, 9, Middleton Gardens, Ilford, Essex. A well-attended meeting was held at the Gatehouse Cafe on February 7. The following films were shown: "The Story of Bourneville" (Cadbury Bros., Ltd.), "Animals and Birds at the London Zoo," (H. C. Cater), "Camp Life in the O.T.C." (Bailey) and "Edinburgh" (Scottish Travel Association.) Mr. Vincent gave a talk and demonstration on cameras and tripods. Future programmes include talks on sound equipment—with demonstrations (Argent), projectors (Vincent) and scenario writing (Blain). The society recently visited the Savoy cinema, Barkingside, when the projector and sound apparatus was explained to them.

Leatherhead A.C.S.

Hon. Sec.: S. C. Barrell, Aingarth, Caenwood Road, Ashted, Surrey. An interesting programme of lectures and projection meetings has been arranged and a production unit is being formed. On January 25th the I.A.C. prize-winning films were shown to sixty members and friends. Dr. Granger, the society's president, is offering a prize for the best 100 ft. film on any subject of local general interest. This competition should be of considerable help in the preparation of the local documentary which the society intend making. New members are welcome.

London A.F.C.

Hon. Sec.: Miss M. Jasper, 42, Fentiman Road, S.W.8. The usual Thursday projection evenings are proving a success. Metro-Vickers A.C.C. and the Whitehall C.S. have recently loaned films. The Club has exhibited two of their films to the R.P.S. By the time these notes are in print the club's Dance will have been held, together with the premiere showing of "Where's George" and "Swine and Swains." These films are now available for loan.

Miss E. Lonsdale, programme secretary, has changed her address to 5, Mountfield Road, Finchley, London, N.3. There are still a few vacancies for new members.

Manchester F.S.

Hon. Sec.: P. Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. The Man-

chester F.S. is embarking on the production of a 35 mm. talkie, which will be shown as part of the Manchester Children's Hospital's appeal for funds. The M.F.S. already has several 35 mm. silent pictures to its credit, but this is the first occasion on which a 35 mm. sound film has been undertaken. The film is being supervised by P. Le Neve Foster and directed by R. G. W. Ollerenshaw. A De Brie camera is being used and the film is being shot on Gevaert Panchromosa stock. An autogiro is being used for some of the shots.

The sound will be post synchronised in London by the Studio Sound Service, but a party of M.F.S. members are visiting Town to provide the commentary and incidental noises. Jack Hylton is allowing one of his dance records to be re-recorded as part of the musical background. When the Hospital film is finished work will start on a 16 mm. picture dealing with the work of the Manchester Corporation Rivers Department. This will be post synchronised by means of Permacec discs which will be recorded in Manchester.

Other pictures planned for the summer include a comedy, "The Private Life of Euclid" which is being written and directed by H. L. Ollier, and a trip through Derbyshire for which the L.M. & S. Railway are providing a special private observation coach. Post synchronised sound will be fitted in each case. Meetings of the society are now divided into three parts. (a) Show of films from other clubs. (b) A technical "lecturette." (c) Projection of members' private films for criticism.

Mayross Cine Circle

Hon. Sec.: S. G. Finch, 60, Dalling Road, W.6. Over 2,000 gramophone records have recently been presented to the club. Thanks are due to Mr. Stevenson for the trouble he has taken in arranging projection nights of films of his travels abroad. Membership is steadily growing; new members are always welcome. Ownership of apparatus is not essential.

Meteor Film Producing Society

Hon. Sec.: S. L. Russell, 14, Kelvin Drive, Glasgow, N.W. The studio is at present under reconstruction. A small projection theatre is being made and improved clubroom facilities will shortly be available to members and friends. Films from Ace Movies, Stockport F.S., and Brondesbury A.C.S. have been projected recently. "The Night of June 17th," a Stockport production, was particularly admired.

The following films are available for exchange (or otherwise on hire at 3/- per reel). "Situations Vacant" (3 reels), "Hair" (2 reels), "All on a Summer's Day" (one reel), "Nadia" (one reel), "Meteor Movie Magazine" No. 1 and No. 2 (both one reel). All films are 16 mm.

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Mill Hill C.S.

Hon. Sec.: H. Munday, Collinson House, Mill Hill, N.W.7. This society is four years old. Owing to difficulties of getting a suitable story at school, they are now concentrating solely on projection and have given up their "G.C. Newsreel" for the next twelve months. The society possess 16 mm. S.O.F. apparatus. They are interested in colour films, and would be glad if any club could loan them a Dufaycolor film.

Pathe Club, Durban

Hon. Sec.: W. St. J. Blaine, 48, Anstey's Buildings, Durban. Membership is now being extended to 16 mm. users. "Your titling notes in *Amateur Cine World*," writes Mr. V. E. Palmer, president, "are a great help and are already showing results in members' films."

Perth A.C.C.

Hon. Sec.: A. C. Murray, 8, Moredun Square, Perth. At the recent annual general meeting it was decided to change the name of the club from "The Drummoyne Cine Club of Perth" to the name appearing at the head of this report. The following officials were elected: President: J. K. Cross; Vice-President: J. C. Niven; Secretary and Treasurer: A. C. Murray.

A concert to assist club funds is to be held in Perth on March 29. Meetings will be held monthly in the Victoria Institute. New members are welcome. The club desires to borrow 9.5 mm. and 16 mm. films.

Proscenium A.C.S.

Hon. Sec.: A. Mitchell, 20, Clonmel Road, S.W.6. The studio is almost ready and rehearsals for their first film, "All at Sea," are in progress. The scenario is the joint work of H. Brown, who will direct, and W. Wilson, cameraman.

Reading F.S.

Hon. Sec.: K. N. Crowe, 29, Blagrove Street, Reading. This society has been in existence for more than a year and has made two films—a 400 ft. burlesque and a shorter problem picture. A third film is in course of production; work was postponed during the winter owing to weather conditions and lack of studio equipment. 16 mm. stock is used for production, but 9.5 mm. library and members' films are shown at the monthly meeting. Applications for membership will be welcomed.

Wallasey A.C.C.

Hon. Sec.: J. F. Broome, 31, Serpentine Road, Wallasey. The club have commenced shooting on their first comedy, "The Bathroom Door" (9.5 mm.). Talks and demonstrations have been given recently on Moving Background Titles, Indoor Lighting, and Copying Notched Titles and Stills. These talks and demonstrations are given by members every Tuesday, together with a film show. Films from the Blackheath, Seall, Stockport and Metropolitan Vickers societies have been screened.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. Work has begun on "Holy Smoke," directed by J. Nunn, most of the close-ups having been shot. Extra lighting is being used in the

(Continued on next page)



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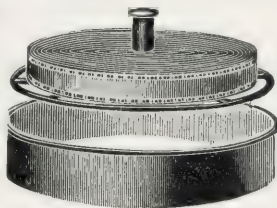
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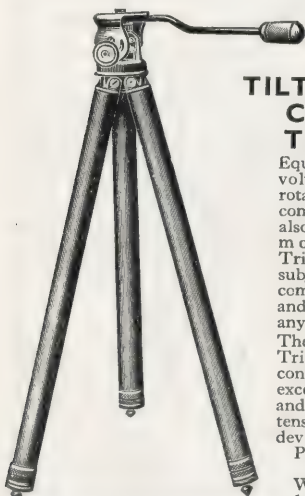
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CLUB NEWS

(Continued from previous page)

form of banks of Photoflood lamps in reflectors constructed by C. W. Watkins. These are mostly for overhead and back-lighting. The sets have been designed by T. McArdle.

At a recent visit to the Rialto Cinema, Raynes Park, a portable 16 mm. projector was placed at the back of the circle and some films shown on the full size screen. The picture did not quite fill the screen but the experiment was a success. About a dozen members hope to visit Porthleven, Cornwall, during the summer and will do some filming there.

Whitehall C.S.

Hon. Sec.: O. Kordik, "Heatherbell," Copse Avenue, West Wickham, Kent. The third Annual Exhibition of members' films will be held in the Upper Dining Room of Somerset House on March 26 and 27, at 6 o'clock. Sound reproduction will be supplied by the Inland Revenue Radio and Gramophone Society. Closing date for entries is March 19. Further particulars are obtainable from the secretary.

Whitley Cine Group

Organiser: V. G. Hussey, 73, Whitley Street, Reading. This is a small non-technical group formed for the purpose of viewing 9.5 mm. films from the Patheoscope library and other sources. The group was formed in September last and eight meetings have been held up to now. It is possible that two or three short 9.5 mm. films will be made during the summer.

Wood House Pictures

Hon. Sec.: M. C. Bulleid, 11, The Crescent, Hadley Common, Herts. The society's production for 1935 will be a comedy, "Cousin Kit." Shooting will commence in the middle of April under the direction of H. A. V. Bulleid. The premiere is scheduled for May 25th.

Wrexham Cine & Photographic Society

Hon. Sec.: T. P. Williams, 10, Earle Street, Wrexham. Some very interesting meetings have been held recently. Members' films were projected and proved to be of a good standard. At the next meeting, "Porridge and Penguins" and "£5 Night," (Manchester F.S.) will be shown. The society meets every alternate Friday and would welcome offers of films on loan.

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Messrs. Patheoscope, Ltd., have introduced an entirely new range of silvered-surfaced screens. They are to be known as the "Jiffy" screens. They derive their name from the fact that they can be opened and closed in a jiffy. The screen is packed in a black leather-covered box and to open one lifts the lid of the box, presses home two studs and the screen is ready for projection.

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- 10/- Illustrascree Silver Fabric, 48" wide, 10/- per yard (any length cut, 48" wide).
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- 14/- Mickey's Big Show 16mm. Film, 100ft., as new. Big list enclosed.
- 15/- Rewinder for Standard Films. 9mm. or 16mm. type, 16/-.
- 21/- Fox Magazines, 200 ft. of brand new 16mm. Variety, including Animal, Interest and Travel Items, 21/-.
- 21/- Super Reel Device fitted to Coronet and Dekko Projectors, with free empty reel.
- 21/- 9mm. Projector, for use on mains or with accumulator, one only at 21/-.
- 21/- Standard Projector, with Automatic Rewind, two spools for mains, any voltage.
- 21/- Super Reel Fitter for Pathe, 9mm. Home Movie, one only, 21/-.
- 21/- Optical Lantern Projection Lenses of all focal lengths, state distance and size picture required, 21/-.
- 21/- 1,000 watt Projection Bulbs, brand new, 100 to 250 v., state voltage, list price 32/-.
- 21/- Titling Outfit for 9mm. Cameras, with Easel, Lampholders, Camera Stand, on polished brass, with full instructions.
- 21/- Motors to drive Projectors, 35mm., A.C. or D.C., 9 & 16mm. type, 19/-.
- 21/- Spotlight, complete on pedestal, with Set of 6 colours, for theatricals or colouring screen, 21/-.
- 21/- Lens, Cooke f/3.5 2" focus; another by Bausch & Lomb, N.Y., f/3.5, 3" focus, each with Iris diaphragm, 21/-.
- 21/- Charlie "Flirting Again," brand new Chaplin farce, 200 ft. in length, 16mm.
- 21/- Combined 9mm. Camera Projector, Bakelite model, would suit experimenter, 21/-.
- 21/- Pathe Supers, 2 pts. at 21/- complete; S.658, S.642, S.536, S.548, many others.
- 21/- Gearing Attachment with Flexible Drive for constructing Disc Synchroniser for 9, 16 or 35mm.
- 40/- Standard Professional Mechanism, second hand, but sound and complete, 40/-; many other 35mm. items.
- 48/- Beaded Screen gives super definition. Quick erection type 48"-36" perfect, as new.
- 75/- Camera, 16mm Bolex Automatic, in good order and fitted with f/3.5 Hermagis.
- 80/- Butcher's Empire 35mm Projector, used one week only, originally costing £15 with portable carrying cover.
- 84/- 9mm. Projector, new Maltese Cross model, sprocket feed, 50 c.p. lamp, titler and resistance for all voltages.
- 95/- Silent Sixteen (Ensign) with resistance, super lens, hand drive, as new, list £6 15 0.
- £5/5 Standard Camera, all metal model, f/3.5 lens, film magazines, exposure meter and large direct finder.
- £6/6 9mm. Home Movie with super attachment, sprocket feed, super lens and handsome carrying case.
- £8/8 Professional Powers 35mm Portable special design, gives 6ft. picture from an amazing low consumption of 24 watts only.
- £10/10 Pathe Motor Camera de Luxe, fitted Hermagis f/2.5, tele attachment, leather case. Originally costing about double price quoted, used three times, sold us by owner called abroad.
- £15/15 Kodak Model A Studio 16mm. Camera, a serious worker's instrument with f/1.9 slow motion film and telephoto, cost £58, all metal.

Extract from testimonial original of which can be seen.

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NEWS of I.A.C. FELLOWSHIPS

From the Institute of Amateur Cinematographers
Hon. Sec.: W. E. Chadwick, Burley House,
Theobalds Road, London, W.C.

A MESSAGE FROM THE CHAIRMAN OF
COUNCIL, LIEUT.-COL. J. T. C. MOORE-
BRABAZON, M.C., M.P.

PHOTOGRAPHY is one of those curious subjects which necessitates a certain knowledge, if apparatus is to give successful results. In no other walk of life, I think, will expensive apparatus give worse results than of technique, and this fault can be remedied in photography, but such is the case unless an understanding of the apparatus has been mastered.

If this is true of still photography, then it is even more so in the art of taking moving pictures, and therefore with this wonderful gift at our disposal of being able to take moving photographs very nearly equal to the professional, the advantage of an Institute such as ours is of outstanding importance.

The help that is given from the purely photographic point of view alone justifies membership, and over and above that, the hints and advice given for the making of moving pictures makes it possible to produce results that would not be possible without an immense amount of experience. All the knowledge of the big professional industry is put at our disposal and we, in the sub-standard film world are really in an advantageous position relative to the standard film, in that colour photography is a real and accomplished fact with us, whereas with them, due to the lack of satisfactory copying, it is still a problem.

I am convinced that more and more will moving pictures supplant the still, but education is required, as the ordinary amateur confines himself almost exclusively to children and animals. This is due to the lack of knowledge of technique, and this fault can be remedied by studying the publications of the Institute of Amateur Cinematographers.

The Institute deserves the support of everybody interested in this hobby, as it fulfils a work which is nobody's actual job, but collectively everybody's. I hope and trust that all those who are owners of apparatus and take moving pictures will see that all their friends who do likewise join up and strengthen the I.A.C.

176 Monmouth

NEW FILM EXCHANGE SCHEME.

We print below a letter from the Rt. Hon. Viscount Dunedin, G.C.V.O., P.C., in relation to a proposed Film Exchange among the members. We should be glad to hear from any other members with their views of the scheme, and whether they would be prepared to participate.

To the Hon. Gen. Secretary.

Sir,—I feel quite sure that many of your members would be very glad to see the films of other members, and would willingly lend their own to be shown. But the number of the members of your Institute is too large to admit of a film being given up "to be sent

(Continued on next page)

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around." It would not find its way back to its owner for two years at least.

I suggest the following scheme :—

Let such members as are willing to give the scheme a trial send in their names and addresses to the Secretary, along with the name of the month which is convenient for them. Then let the Secretary form sets of coteries (I can think of no better word) of 4 members each who have chosen the same month; these I will designate as A.B.C.D. The address of B will be sent to A, that of C to B, that of D to C, and that of A to D.

Then on the first Wednesday of the selected month A will forward to B two reels of his film, B will do the same to C, C to D, and D to A.

On the second Wednesday each will pass on to the next one the two reels he received, i.e., A will send on D's two reels to B, B will send A's two reels to C and so on. Then the third Wednesday the same process will be repeated, and on the fourth (or next if there are not four Wednesdays in the month) each will get back his own films again.

Of course regulations will be made that the reels should be sent in boxes with the name and address of the real proprietor of the film clearly marked thereon.

If the scheme commends itself I do not see that there should be any difficulty in carrying it out. I have purposely made it not too ambitious—two reels is enough, and coterie of 4 is enough. I have chosen Wednesday so that each might have the strange films for the week-end.

Yours truly, DUNEDIN.

SEVENTH MEETING OF THE BRISTOL FELLOWSHIP.

The Bristol Fellowship were invited to give a Programme of Films at a recent meeting of the Bristol Photographic Club.

The event took place at the Clifton Arts Club Room and the audience, numbering over 150 members of the Photographic Club and the Fellowship, enjoyed a programme consisting of the following films :—"Summer-time in the West" by Mr. E. C. Bodenham. "London" by Mr. E. Temple Robins. "Cruise Film" by Mr. E. H. Burris. "Westminster in Winter"—I.A.C. Prize Film. "The Bristol Zoo" by Foster, Esq., Dufay-color film.

NEWS FROM NORTHAMPTON.

A crowded meeting of the Photographic Section of the Northampton Natural History Society and the Cine Fellowship was held at Valentines Cafe, Northampton, on Wednesday, January 16th.

It was organised by I.A.C. members, J. Dickens and W. J. Bassett-Lowke, and in addition to local members' work, a selection of the winning I.A.C. Films of the Year were shown.

Included in the programme were examples of Dufaycolor film and W. J. Bassett-Lowke gave a short talk on the advantages and simplicity of this new process. Altogether a most successful and enthusiastic evening.

EPSOM CINE FELLOWSHIP.

Meetings of this Cine Fellowship were held on Tuesday and Wednesday, the 22nd and 23rd January, at 16 Ashley Road, Epsom, by invitation of the Organiser, Council Member Leslie M. Froude, A.C.A. There was quite a good attendance on both evenings; the

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8mm. Stewart Warner Camera, f/3.5, interchang- lenses, 3 speeds, cost £12 12s. 0d. .. £8 17 6
16mm. Kodak A Projector, f/1.8, 200 watt direct illum., cost £55, resist., case .. £15 0 0
9½mm. Cine Nizo, f/3.5, 3 speeds, trick picture crank, cost £12, like new .. £6 17 6
16mm. Kodak BB, f/3.5, carton .. £7 15 0
8mm. Stewart Warner Projector, 24 teeth fed., transformer, A.C. mains, as new .. £7 15 0
16mm. Ensign Lux Projector, f/1.8, 250 watt direct illum., resist., case, cost £50, as new .. £19 19 0
9½mm. Pathe Lux Motocamera, Zeiss Tessar f/2.7 cost £18 18s. 0d., like new .. £7 7 0
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400 ft. Aluminium Reels, 16mm., unused .. 2 9
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16mm. Ensign Projector, f/1.8, 100 watt, direct illum., resist., case, cost £26 .. £9 17 6
16mm. Stewart Warner, Dallmeyer f/1.9, 4 speed, 100 ft., case, unused .. £9 17 6
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16mm. Siemens Latest, f/2.8, cost £32 .. £21 10 0
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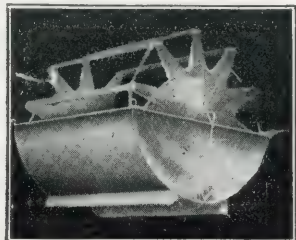
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ABERDEEN SCOTLAND****I.A.C. News***(Continued from opposite page)*

programme consisted of the I.A.C. 1934 Competition Prize winning films: "Transport," "Sister," "Mommortigo," "Moods of Nature," "Ein Sommer geht zu ende" and the "Adventures of Little Mutz" together with two animated cartoons. After the show of films the room was cleared and dancing took place.

The projection arrangements were in the hands of Mr. R. Patrick Edkins, I.A.C., and Mr. Froude, while the sound accompaniment was very ably attended to by Miss Dorice M. Froude, I.A.C.

KINGSTON CINE FELLOWSHIP.

Mr. R. Harrington-Moore writes to tell us that a Member of his circle, Mr. G. Burnett, has very kindly placed at the disposal of Members at weekends, his roomy cabin cruiser, "The St. Louis," with sleeping accommodation for six.

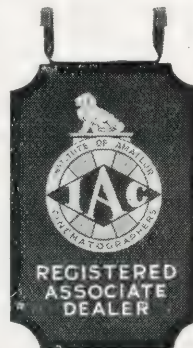
A scenario is now in preparation on a river film featuring "The St. Louis." For this purpose, three young ladies of good appearance and one or two young men are required to take part in the production, and any who are interested should send their photographs to Mr. R. Harrington-Moore, 71, St. James's Avenue, Hampton Hill. There is no subscription: Members simply pay their own expenses.

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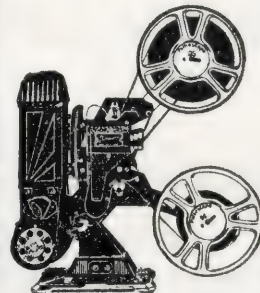
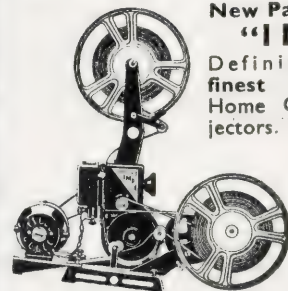
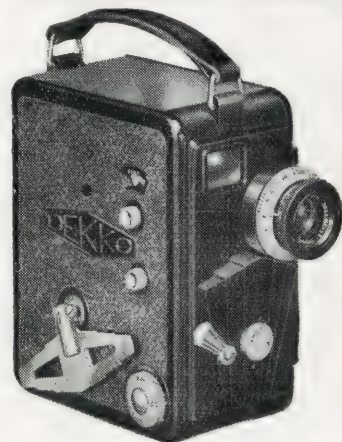
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Members will find it to their own interest to deal with the officially appointed Associates and mention that they did so because of the appointment.

**CINECRAFT TITLING**

With reference to our reply to a Cinecraft user's query regarding titling in last month's issue, Messrs. Cinecraft Supplies write confirming that the standardised lighting for the outfit is two 100 watt pearl or opal lamps. This lighting, at stop 5 and using pan. film, invariably produces admirable results. With the same lighting, similar consistency would be expected using ortho stock at f/3.5. They are now, however, giving first place in their recommendations to pan. film, using f/5. "We have yet to meet with an instance of this film and stop failing to produce perfectly exposed titles using two 100 watt lamps," they write.

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PRIVATE

Ensign Autokinecam, f/3.5, with case. Nearly new. £7. Box No. 100, c/o "Amateur Cine World," 4/8, Greville Street, E.C.1.

Trick Tittler. Any camera. Any titles up to 20" x 18" Complete with lenses. 17/6. Webb, 67, Amherst Road, Hastings.

AND HAVE YOU also used the famous advertisement columns of the EXCHANGE & MART (2d. every Thursday)? In this popular 66-year-old journal you can buy and sell anything from a pin to a fire engine—including cine goods of all description.

Silver Screens projector cases, tables, light cabinet work. Send requirements for keen quotation. Best materials and workmanship. Dean, 232, Oxford Road, Basford, Stoke-on-Trent.

16mm. Camera, projector, motor, etc., complete in case, cost £35, accept £15; seen London. Camera, 32, Wordsworth Road, Harpenden.

Motocamera "B." £4 10 0, practically new. Wanted, Harlie Pick-up as supplied for Ardath coupons. Mrs. Mackay, Courtfield House, Trowbridge, Wilts.

Cine Equipments Ltd., of Birmingham, offer the following privately owned apparatus in perfect condition and guaranteed:—Pathe 9.5mm. with Super Attachment, Motor Dual Resistance—unscratched, £8 10; Pathe 9.5mm. De Luxe Motor Camera—Zeiss f/2.7 and case, £12 10; Kodak Cine Camera "K," f/1.9, and case—perfect as new, £28; Bell Howell 70D 4 lenses and case perfect condition, £50; and others. 16, Corporation Street. Telephone: Midland 1355.

Pathe Motor Camera, 12 chargers, Pathe Projector, complete with motor, twin resistances, super spool apparatus, 6 spools, quantity of films, screen. What offers? Moore, Park Avenue, Liverpool, 23.

Pathescope supers for hire, sale or exchange. particulars stamp. Kirkham, Orford Avenue, Warrington.

Pathe Supers, reel for reel, mutual exchange. fine condition. Treleven, 232, Elmhurst St., S.W.4.

Projector, Howarth 35mm., with stand, good condition, £3 7 6. Cotes, 96, Railway Arches, Dalling Road, Hammersmith, London, W.

Bargain Pathescope 200B. Projector, latest model; absolutely as new; 220/250 volts, £11 10. Taylor, 140, Ruden Way, Epsom Downs.

Dallmeyer 60mm. Cine lens for Pathe 200B. Cost £5 5 0 as new. £3 3 0. L. Gordon, 128, Katherine Street, Ashton-under-Lyne.

Wanted. "White Hell of Pitz Palu" in good condition for cash. Restalrig, Birchington, Kent.

Recently purchased and practically unused—Bolex G916 Projector, extra resistance and accessories complete; listed £49 10, accept £37 10, or near offer. Fully guaranteed and in new condition. BM/PXOU, London, W.C.1.

FILM SETTINGS

(Continued from page 25)

and saw, and mould, and can be painted to give any effect.

Plans go to the carpenters (C) who erect a simple wood and plywood support for the plaster and dressing and paintwork. In that the settings only have to look right from one side (that is, from the camera position) the erection can be aided by all kinds of supports, and backings, that in reality would be impossible. We construct only for the camera, and what the camera does not see, no one grieves over.

As we finish construction and get the set ready for shooting, the lighting expert, or cameraman (on this film it was Georges Perinal) comes along with his squad of electricians, and his arc, and electrical equipment, and lights the set. In this instance we had to reproduce sunlight, so a lot of light was required. When this is all ready, the camera comes on the scene, and the whole set-up is viewed through the camera. (D and E).

(F) is a location shot from the film, but is not actually part of the sequence. In (E), the feminine lead compares her dress with the original sketch.

But now let us look at this set in terms of those four points: (1) This setting is as authentic as we could construct it, and it (2) does, to my mind, present a pleasing picture to the camera eye. It has (3) been constructed especially to suit and assist the action of the story, and in fact does nothing more. And lastly (4), showiness and ostentation is kept to a minimum, so that the action can take place smoothly and unhindered on the set.

PETER

(Continued from page 32)

is a love interest in the story and everything ends happily.

Incidentally, we should like to digress a moment to record a nice little piece of observation. When the inspector arrives at the scene of the shooting the first thing he does is to consult his watch. We think this is the first time we have seen this procedure, which is quite correct, in any film, amateur or professional.

It is obvious that a tremendous amount of work has gone to the making of this picture and there can be nothing but praise for the makers' indefatigable energy. Wisely directed into the right channels this energy cannot fail to be productive of good work. This picture is overloaded with unnecessary detail and leaves nothing to the audience's imagination. And because we are shown so much detail, the film lags and there are occasional lapses in continuity. For instance, when his director telephones Peter, the former puts down the 'phone before the latter takes it up. There needs to be a much smarter approach and a general tightening up.

We have received an interesting pamphlet from the Kino Film Hire Service, 84 Grays Inn Road, London, W.C.1., giving details and hire-rates of the various Russian films which they have available. Among these are classics such as "Potemkin," "Storm Over Asia" (Pudovkin's masterpiece) and "Son of a Soldier." They are on 16mm. non-flam stock and if necessary a projector and screen can be supplied at a small additional cost. A post card will bring a copy of the above list.

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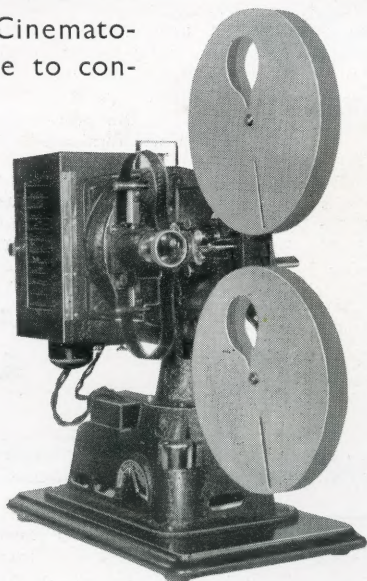
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